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Editorial Board: Edward B. Birge, Chairman; Will Earhart, Karl W. Gehrkens, Mary E. Ireland, Jacob Kwalwasser, James L. Mursell, Paul J. Weaver, Grace V. Wilson

## Editorial Survey

### The Book of the Year on Music

THE YEARBOOK of the Music Educators National Conference for 1935, like its predecessors, is unquestionably the most important single publication of the year for music educators. Chronicles of public school music development, the *Yearbooks* contain the papers, addresses and reports delivered to those in attendance at the meetings of the National and Sectional Conferences. For those unable to attend the National and for most of us who attend only one Sectional meeting, the *Yearbook* brings us the knowledge of what takes place at the meetings which we cannot attend. The current volume also includes material from other sources.

To bring the scope of the book to the attention of the reader let me merely list the topics as they are arranged. Section 1 of Part I, dealing with General Topics, contains papers, addresses and discussions on music education, philosophy, psychology, objectives, status, trends, problems, relationships, school and community, coöperating and coördinating agencies. Section 2 of Part I deals with special phases and activities of music education; namely, modern tendencies in musical composition, music theory, creative music, research, the radio, music appreciation, correlation, integration, the operetta and other projects. Section 3 of Part I presents material on instrumental music, vocal music and the Pittsburgh panorama, while Section 4 of Part I is devoted to music education in the rural schools.

In the preparation of the material the editors were obliged to discard some papers, shorten others and give excerpts or digests of the remainder in order to conserve space, in their attempt to make the volume concise and practical. Even so, Part I consumes approximately 400 of the 550 pages comprising this volume.

Parts II and III contain in abridged form, official records, reference matter and membership roll. One notices also a tabulation of all the music titles—instrumental and vocal—from the official programs of the 1935 Sectional Conferences.

In Part I we have the counsel and wisdom of the great and the near great in the public school music firmament; reports on practices new and old; empiricism, experimentation, philosophy, pedagogy, aesthetics, history, etc. What an array of topics and what an array

of authorities—past, present and future! With some additions and omissions we have the Who's Who in Public School Music. (Page Mr. Barnes!) Here in a single text, we find the wisdom of individual and collective thinking, which promotes and perfects music education in our land. No reviewer could contend that every contribution is deserving of every inch of space it occupies, nor could a reasonable reviewer cast aspersions on many of the papers which the volume contains.

The *Yearbook* gives us a cross-section of contemporary music education. Read the articles by Howard Hanson, Philip Cox, James L. Mursell, Ben G. Graham, William McAndrew, Herman Smith, Osbourne McConathy, Raymond Mosher, Otto Miessner, Archie Jones, Emmett Wilson, Frances Clark, Francis Findlay, T. P. Giddings, John Beattie, Ernest Hesser, Frank Crawford Page, Will Earhart, Karl Gehrkens (and others too numerous to mention) to learn the status of school music.

In all seriousness, your reviewer believes that our *Yearbook* is THE BOOK OF THE YEAR on music. Every music teacher worthy of the name should read it, for it is the compendium, *par excellence*, of current thought and action in the schools of the United States.

JACOB KWALWASSER

### Community Singing

▲ AT INTERVALS, for many years, observers of American life have commented on the fact, which we all take for granted, that in the United States people do not easily sing together for social enjoyment. When the impulse does arise for an impromptu social sing, it generally results in the discovery that the singing is half-hearted or apologetic—for reasons that an historical-minded psychologist might suggest, but probably due to the fact that we have formed no national habit of feeling the need to sing. It is not so in England, Germany and the Scandinavian countries, as has been pointed out more than once. Most of us have given more or less thought to the matter—have wished that the condition in America could be changed—but have probably felt that the problem is insoluble. Perhaps the answer will depend upon how long it will take to change from our present national habit of consuming music to the habit of creating and producing it. May it be, also, that the feeling which leads to spontaneous

social singing is but one evidence of a musical nature, and that there are others equally valid?

A determined effort to deal with this problem was made in 1913, when the National Conference appointed a committee, headed by Peter Dykema, to make a selection of songs for community singing. This resulted in the once well known but now forgotten, "Eighteen Songs for Community Singing," the forerunner of the "Twice Fifty-five Community Songs" and many other collections. The problem was also recognized in the "Standard Course of Study" adopted by the Conference in 1919.

All this material has had a very wide use; many thousands of copies of these pamphlets have been sold. Moreover, the recent choral awakening in our schools seems to indicate that the future holds hitherto undreamed of possibilities in vocal ensemble. There is no doubt we can sing with printed music in our hands; we can even memorize whole programs if we are driven by a strong incentive. But what about a memorized repertoire of so-called community songs? In this respect are we not about where we were when the famous "Eighteen" were selected?

May we offer two suggestions? First—agree upon a list of, say twenty songs, selected by popular vote; second, sing one song every school day in every grade. If you will send your list of twenty songs, including "America," "Star Spangled Banner" and one state song, the JOURNAL will be glad to tabulate the vote. Also, the JOURNAL will welcome opinions and suggestions on any matters pertaining to this subject.

EDWARD B. BIRGE

### Contests and Festivals Statistics

▲ A PRELIMINARY REPORT by Joseph E. Maddy, Chairman of the Activities Council of the M. E. N. C. Festivals and Contests Committee, shows that over half of the state contest and festival officials have returned the questionnaires sent early in the school year. The accumulated data, which are being compiled for the benefit of the cooperating organizations and music educators generally, disclose some interesting statistics. From

the thirty-six questionnaires, involving twenty states, which have been thus far analyzed, the following figures regarding number participants in 1935 contest and festival events are released by Mr. Maddy: Orchestras—244; bands—556; choruses—1058; small instrumental ensembles—692; small vocal ensembles—1099; vocal soloists—2040; instrumental soloists—3620. The total number of pupils participating in the twenty states in 1935 was 49,257. In an early issue of the JOURNAL additional statistics and data will be published.

The Activities Council, which includes representatives of all state and national organizations and committees sponsoring school music contests and festivals, will meet during Conference Week in New York. The meeting will be open to all persons interested in a discussion of matters pertaining to festival and contest activities in the field of school music.

### The Challenging Adventure of Youth

▲ IF OUR SCHOOLS are to assume the larger responsibility in character training which the trends in modern civilization have placed upon them, music, art, physical training, recreation and drama must come to have a larger place in the school program. Music is already well established but should receive an even larger measure of importance in time in our secondary schools. In every case where musical talent is discovered, every encouragement should be provided for its cultivation and improvement. Boys and girls who have shown no particular interest in academic learning often find their greatest interest and improvement in learning to play a musical instrument or participating in singing in a chorus. Their ability to achieve in music often awakens a confidence and power in academic learning which changes the whole life of the pupil in school. Participating as a pupil in the life of the modern high school is a challenging adventure for youth, and much of the enjoyment of this adventure comes from the music which the modern school affords.

BEN G. GRAHAM

Superintendent of Schools, Pittsburgh, Pa.

[From an address "Public School Music as the Superintendent Sees It" given at the Eastern Conference, 1935.]

## Music and American Youth Broadcasts—Fifth Series, February 16 - March 29

NBC Red Network, Sundays, 10:30—11:00 A. M., E. S. T.

The fifth series of music education broadcasts sponsored by the Music Educators National Conference in cooperation with the National Broadcasting Company begins February 16. The final program on March 29 will be broadcast in connection with the opening of the Biennial Meeting of the Music Educators National Conference in New York City. Other broadcasts will be arranged in connection with the program of Conference Week. Correspondence regarding the Music and American Youth programs should be addressed to the M. E. N. C. Committee on Music Education Broadcasts, Peter W. Dykema, Chairman, Teachers College, Columbia University, New York City. Following is the schedule for the series as announced by the Committee:

February 16.....	Schools of the Boston area.....	WEEL, Boston
February 23.....	Greenwich, Connecticut, Public Schools.....	WEAF, New York
March 1.....	Cleveland Heights, Ohio, Public Schools.....	WTAM, Cleveland
March 8.....	Norfolk, Virginia, Public Schools.....	WRVA, Richmond
March 15.....	Los Angeles, California, Public Schools.....	KFI, Los Angeles
March 22.....	Buffalo, New York, Public Schools.....	WBEN, Buffalo
March 29.....	New York City Public Schools.....	WEAF, New York

See page 44 for announcement of Pacific Coast School Music Broadcasts, sponsored by the California-Western and Northwest Conferences.



# What Is "Music Appreciation"?

## A SYMPOSIUM

**S**Eeking an answer to the above question in recent issues of the *M.E.N.C. Yearbook* and other publications, one is impressed by a good deal of vagueness regarding the meaning of *music appreciation* in music education. Indeed, some writers appear to distrust the term "appreciation," though it is perhaps the most used word in the music educator's vocabulary. Believing that the *JOURNAL* could fill a real need by devoting space to a discussion that might serve to crystallize the general conception of "music appreciation" and its meaning in education, a number of Conference members were invited to give their answers to the question, "What does 'music appreciation' mean to you?" Following is the first installment of contributions to the symposium, which will be continued in a later issue. Readers who wish to take part in the discussion are requested to limit their statements to two hundred words. EDWARD B. BIRGE.

### Mabelle Glenn:

THE WIDESPREAD EFFORT to give music meaning in the lives of children is broadly termed "music appreciation," and while much excellent work is bearing fruit in enriching lives, many honest efforts are going astray through lack of understanding. Tagore has said, "We rob the child of his earth to teach him geography, of language to teach him grammar." So, in music, children, hungry for beauty, too often are given chronological facts and dates. But the brain is not built for cold-storage, and information should come only as a by-product of experience; it is individual exploration that brings appreciation. Building desirable attitudes toward music is the first aim of all music education. This objective must be kept in mind through every activity, be it singing, playing, or listening.

Educational experts agree that the primary child is interested in activity alone, and he learns through activity. A little child is not interested in the appearance or sound of an instrument unless he is going to have a chance to play it. To the child the greatest appeal of a song is the fact that he is to sing it.

Children in the middle and upper grades have not lost their interest in activity. When instrumental selections are heard children want to sing the tunes and clap the rhythms. Major and minor modes should be experienced first in the child's own songs. First impressions of harmony should come through participation in part singing. Folk music of every country should be enjoyed first through singing, and from song experience pupils are lead to works of great composers who have used folk tunes in abundance. In studying different types of music—classical, romantic, impressionistic, and realistic,—if songs within the performing ability of the pupils are used in connection with instrumental music, impressions are intensified.

February, Nineteen Thirty-six

Music appreciation is the experience of the beautiful to be gained only with beauty. Therefore, the first responsibility of the music teacher is to choose beautiful music whether it be for singing, playing, or listening, and to see to it that there is as much participation in listening activities as performance activities. ▲

### Fowler Smith:

I BELIEVE it is quite general to find that in all courses of study in music, appreciation is designated as the chief specific aim. So stated, it becomes the desirable outcome of all the activities in our program. This is as it should be, if our minds are clear as to the meaning of appreciation. It may amplify and enrich the program in certain respects and exercise restraint along other lines of procedure.

It seems to me that we do well if we try to think through just what it is we expect our music program to accomplish. If in varying degrees, according to the capacities of individuals, our boys and girls have learned to esteem justly and recognize and feel the worth of music which they hear or perform; if through varying types of musical expression in performance and listening they have acquired discrimination and know what they like and why; if because of experiences provided in music our students have come to value music increasingly, and if they seek it more and more on their own initiative, then I think we may assume that appreciation has been developed.

The "listening lesson," usually conducted with phonograph and recorded material, is a very worth-while contribution and has its place on our program. In my judgment it is an error to designate this activity as "appreciation," distinct from all other musical activities. One may learn to listen, discriminate, and develop taste quite as much through participation and perhaps enjoy music more in taking part than in listening to the performance of others.

We may be justified in calling the listening experience a course in appreciation if it is given after a large musical experience and the purpose of the course is to analyze, classify and appraise. Appreciation follows and does not precede experience. ▲

### Karl W. Gehrkens:

TO APPRECIATE music means to love it understandingly. Therefore teaching music appreciation implies the development of more and more love and understanding of music on the part of the learner. Many have assumed that this process takes place only during the listening lesson, but this is a misconception on their part. The appreciation process goes on during song singing, during instrumental classes, during band and

Page 15

orchestra rehearsals, during lessons in creating melodies—even during the study of theory. So, broadly speaking, all musical instruction is instruction in music appreciation.

The narrower use of the term grew up by accident and is being retained because of thoughtless adherence to a careless habit. I am in favor of using the phonograph as an adjunct to singing, playing, and writing; but I greatly prefer to call lessons in which the phonograph is used "listening lessons." And when an entire course in *listening* is offered as contrasted with courses in *singing* and *playing*, I greatly prefer to call it by some such name as "Music Literature," this corresponding exactly with similar courses in reading which are called English Literature.

However, the name is not so important as the content of the course, and the really vital thing is that the teacher shall have, as his major objective, training his pupils in a type of musicianship which will lead gradually but definitely in the direction of that deeper and wiser and more comprehending love of music which is called "music appreciation."

▲

**Grace Van Dyke More:**

**DEFINITION:** Music appreciation is an emotional response to an active experience in music—through hearing, singing, playing, or composing music—a response indicating intelligent pleasure in the music. It is one of those subtle things, like tastes, interests, and attitudes, which are by-products of education, yet the most valuable results of education.

We are told that music appreciation cannot be taught—it must be caught. Neither can "character" be taught, yet character education is the outstanding objective in education today. No, we cannot teach appreciation, if by teaching we mean dictating, or compelling, or handing out something pre-digested, or drilling, or reasoning, or working experiments, or testing.

Learning means self-activity, and the teacher's job is to stimulate and guide this activity toward the desired end. What the student "learns" depends upon his own activity. Therefore, if we wish to "teach" music appreciation, we shall stimulate suitable activity—singing, playing, listening, reading, composing, as the need may be,—and then we shall guide that activity in such a way and with such contagious and radiant enthusiasm for the music that the majority of our students will experience that pleasurable and intelligent emotional response which, for lack of a better name, we call music appreciation.

I covet music appreciation as the chief outcome of every child's musical education.

▲

**Anne E. Pierce:**

PROBABLY NO WORD appears more often in educational terminology than "appreciation" and undoubtedly none is less definite in its meaning. In music, it occurs in connection with all types of courses. Nor is this vague-

ness in its application unique to music, for a similar predicament exists in literature and the graphic and plastic arts, for example. Teachers everywhere use the word, and generally all ask, "What is it?"

In order to justify its use and to clarify its meaning both experts and laymen have tried to define it. Some have explained it as "understanding"; some have said "it is the ability to discriminate or to criticize"; others have connected it with facts such as in music history, harmony, or form.

To me, appreciation is not necessarily based on knowledge, although information about a work or subject is an important factor and enhances in no small degree understanding and enjoyment. I have no skill and little insight from an artist's point of view in art, yet I like beautiful paintings and sculpturing and would resent the implication that I do not appreciate them. I do not write nor do I have broad training in literature, although I enjoy lovely poems and good books. I do not feel that I am unappreciative because I lack creative talent and am not expert in these fields. In a real sense, however, appreciation is linked with my desire to know more about them.

To be consistent, my definition of appreciation must apply to a like situation in music. Ability to discriminate between the good and the poor and to prefer the good to the cheap and tawdry is my interpretation of its meaning. Surely a person who is a regular attendant at concerts, who listens with enthusiasm and enjoyment to good music, and wishes to know more about the tonal art, appreciates it.

In view of my definition, it is apparent that I would use the word "appreciation" as an objective in instruction and not as a title to describe courses of study. It is a term to describe a state of mind and not content or subject matter.

▲

**Jacob Kwalwasser:**

THE TERM "music appreciation" has been bandied about until it has lost much of its meaning and scope, yet some of the experimental material in the field, reveals that it is hardly an "imponderable" and that its significance may very easily and wisely be circumscribed.

From the results of two investigations in my department, from which I shall freely generalize, it was discovered that the recognition of musical merit was not too commonly associated with enjoyment. In other words, if a composition were assigned superior musical worth it was not so likely to be pleasurably received by the children. With children of superior musical talent there is a tendency toward agreement between judgment of musical worth and enjoyment. Boys were found to be superior to girls in judgment of excellence but they enjoyed the inferior compositions more, nevertheless. The finding of greatest importance uncovered by both investigations concerned the relationship of appreciation to the possession of musical talent. Both studies



agree that the most important consideration conditioning appreciation is musical talent. The more talented the individual, the more likely he is to enjoy and appreciate music.

We should not confuse music appreciation and music enjoyment, for they may be unrelated considerations as these investigations actually reveal. To be socialized, energized or attracted by music is no satisfactory index of appreciation. Much that we term "music appreciation" is music propaganda of a necessary sort. We help to make children more tolerant musically and give them a greater familiarity with and pleasure in music and its concomitance, but public school music cannot make every child, regardless of talent considerations, a critical consumer of music, for it is incapable of changing the nature of the child.

Everett Dean Martin, in showing the conflict between values in democracy and education, observes that democracy ignores the cultural differences among people, while education intensifies them. The attempt to place everyone on the same mediocre plane, even though it be a level considerably above the lowest, is not education. It is a kind of social work. In bringing music and children together on friendlier terms we are giving children a much-needed acquaintanceship with music, but genuine appreciation of music is beyond most of our children, for it requires equipment which most of our children do not possess. These values are possessed, however, by our composers, conductors, and virtuosi performers of music. These artists not only reveal but establish the accepted standards of genuine appreciation. Superior musical intelligence, keen musical discriminations and perceptions, an active aesthetic attitude, a knowledge of music's functions and forms, and the power to understand the appropriateness of the means in the realization of the desired ends are but some of the characteristics of real music appreciation.

The general level of musical intelligence in our public schools is not and cannot be very critical, and without differentiation on the basis of music talent we will be unable to achieve genuine appreciation. It can neither be taught nor caught without selection. Obviously our courses in so-called "appreciation" are merely orientation courses and should be so designated, and as such are capable of laying a foundation that will nurture and foster subsequent appreciation.

#### ▲ Osbourne McConathy:

THE TERM, "music appreciation," it seems to me, implies two distinct yet related ideas. On the one hand, it suggests sensitiveness to the aesthetic and emotional appeal of music, and on the other hand it includes an understanding of the elements and conditions out of which an art work came and of which it is the expression. Appreciation means neither the complete surrender to emotional reactions nor the coldly analytical intellectual appraisal. Yet both emotion and intelligence are essential to true music appreciation. Those teachers

who would develop the appreciation of their students must carefully balance these two aspects of the subject. The final outcome must be joy and spiritual elevation in the presence of great music.

As I read over the foregoing paragraph, I wonder if I have managed to say what I mean, or to make a statement which might be helpful to others? I know that the term "music appreciation" has been abused, but I feel that it really has a meaning which no other term supplies, and I hope its good reputation may be firmly established.

#### ▲ Peter W. Dykema:

THE DICTIONARY is still a great help in time of confused discussion. Is there not good sense and guidance in the following double definition from the Standard Dictionary?

*Appreciate:* 1. To be fully aware of or alive to the value, importance, or worth of; esteem adequately or highly; see full import of. 2. To be keenly sensible of or sensitive to; have the power of sharply discriminating in reference to; adequately perceive or distinguish.

*Example:* "The exquisite beauty of even the humblest blossom can only be appreciated by the eyes which gaze on it with tenderness and affection."

Music appreciation should therefore apparently be defined as either (1) the state of esteeming adequately and thus highly the contribution which music makes to mankind, or (2) the activity of responding sensitively to the manifold beauties of music. In practice these two distinctions are combined so that we may say music appreciation means the adequate evaluating of music as an art.

The use of the word "adequate" implies a variable, because what may be adequate for one person or one situation may be quite inadequate for another. Education being a process of growth, it would seem that the teaching of music appreciation must concern itself primarily not with a fixed standard but with making provision for development or progress in the evaluating and hence enjoying of music as an art.

This conception of "music appreciation" as a growing or developing attitude or activity leads to the consideration of a phase of teaching appreciation of music which is frequently overlooked. This is the fact that there is no aspect of even the most advanced enjoyment of music that does not exist to some extent in even the most untutored person. No child, no adult starts his study of "music appreciation" at zero. If he does not have, at the beginning, at least the germ of every element that enters into his latest development, it is exceedingly doubtful that he will ever have it. His later development must be based upon endowment, and this later development may come without the aid of formal instruction. School instruction in music appreciation should insure more certain development for more individuals. In general we may say that the aim of instruction in music appreciation is to cause the child to enjoy music more, through being more receptive, more sensitive, more discriminating, more intelligent than he would be if he did not have this instruction.

# The Changing Status of the Music Supervisor

ARCHIE N. JONES

Director of Music, University of Idaho

**S**O RAPIDLY has the status of the "old-time" music supervisor changed during the past few years that it is almost impossible to be absolutely modern in our terminology when speaking to or about anyone in that profession. There is probably no field in education in which the teachers have had to readjust themselves to such an extent as the music teacher. Some of this readjustment has been pleasant and some extremely painful. But out of it all we are gaining many things: better teachers, better subjects, better coöperation from parents and teachers, and, most important of all, the knowledge of what not to do the next time!

One of the most obvious changes has been in the name. To allude today to a music teacher in the public schools as a "music supervisor" is to label that particular person as belonging to the old era. The city supervisors have suddenly become "directors" which at least *sounds* like a great promotion; the music teachers in the towns resemble the old-time supervisors to a somewhat greater extent in that they still teach in the elementary grades once or twice a week; and the music teachers in the villages have become jacks-of-all-trades. The "music supervisor" as such has almost disappeared. In the cities which have not eliminated the supervisors of music in the elementary grades, there still remain a few, but in the smaller towns in which reside the majority of our music teachers, they have no time to supervise. This change of title has even permeated the thinking of our Conference. We are now "music educators."

The change of name indicates a significant trend. Obviously the change was made because the case for the supervisor (of other subjects as well as of music) has never been proved. We still do not know whether boys and girls learn more quickly, more lastingly, and in larger quantities when the teachers are supervised. In cities which use the platoon system there has never been any real need for a supervisor, since the music is taught by special teachers of music. Other cities are rapidly departmentalizing their schools so that they too have special teachers of music. In the remainder the method of supervision has operated against success. No city is financially able to employ a sufficient number of supervisors to accomplish the work satisfactorily.

Supervision in most cities has, therefore, been of a cursory and superficial type. In most cases it has not even been supervision, but actual teaching on the part of the supervisor. In the small towns the situation has been worse—the grade teachers resent the music supervisor who is apt to be a new graduate without experience. Therefore, she too must teach rather than supervise. These grade teachers are somewhat justified in their attitudes, since most of them have had experience and all of them have at least been subjected to a sometimes superficial course or courses in music and methods. A study recently completed of 140 of the 160 normal schools and teachers' colleges in the United States shows that more than 90 per cent require courses in music or music methods, or both.

The education of music teachers has improved considerably. All but a few states have stringent certification laws and the vast majority of them require a college degree. The number of music teachers who are college graduates has therefore increased enormously in the last few years. In 1931, only 69 per cent of the music teachers in Minnesota, for example, had degrees, while in 1935 this percentage had increased to 87, a gain of 18 per cent in four years. This gain is due, of course, to the state law passed in 1929 requiring a baccalaureate degree of all teachers of music. But

the gain in other states is much the same. No longer is it possible to graduate from the dance band into music teaching.

Not only has the quantity of knowledge required of the music teacher increased, but the quality as well. We are progressing steadily toward better scholastic preparation and a broadening of the scope of knowledge. Ten years ago the music teacher studied music and methods without a proper balance of academic work. As a consequence, music teachers acquired a well-deserved reputation of being just a trifle "different." This is entirely understandable in view of the fact that in order to be a good performer on most instruments the player must think, eat, and sleep with his instrument from childhood. One of our failures has been in philosophy. We have encouraged children to try to become artists. After all, there are only a few Kreislers, McCormicks and Bauers. The music teachers' training program was, then, too narrow. Some

## What is a Music Supervisor?

MR. JONES alludes to the confusion arising from varied applications of the term in school administration. A contributing, perhaps major, cause for its general misuse was the lack of a better all-inclusive appellation before "music educators" was adopted to designate the persons having vocational connection with the music phase of education. Despite this action on the part of the Conference, the confusion persists and many people continue to classify any and all people connected with "school music" as supervisors.

Webster's Dictionary defines a music supervisor as "one who has general oversight of musical instruction in a school system, or in some division of it, with the underteacher doing a large part of the actual instructing".

Obviously, the popular broad application of the word "supervisor" is incorrect. Apparently "music educators" is the best term thus far found to designate, with proper definiteness and necessary latitude, the men and women engaged in the related activities of music education.



three or four years ago we suddenly awoke to this fact and a large number of colleges and universities have begun to require music students to complete one or two subjects as minors with a view to teaching them. This practice may or may not represent the correct philosophy, but it has at least enabled the music departments participating in the movement to place a much larger percentage of their graduates.

Another very significant change which has been a direct result of the depression has been the increased teaching load of the music teacher, not only in music, but she is now required to teach other subjects. In 1931, 47 per cent of the music teachers in Minnesota were teaching subjects other than, and in addition to music; while in 1935, 63 per cent were teaching subjects other than music, or a gain of 16 per cent. But that is not the worst of the picture. Twenty-three per cent of the music teachers were teaching five subjects, 26 per cent, six, and 59 per cent, five or more. In 1931 the average number of subjects taught by all music teachers was 1.5; in 1935 this average had increased to 2.9. One teacher was teaching eleven subjects (even though there was another teacher in the school system). The list of subjects other than music taught by music teachers is quite comprehensive, including almost all those in the curriculum—a total of twenty-five.

A further change is evidenced in the decreasing number of musical specialists. This is true not only of music but of other professions as well. The age of the specialist is not yet over, but it is certainly on the decline. In cities we will probably always have the vocal and instrumental specialists, but in the smaller towns the superintendents are asking that either the music teacher be prepared to teach both vocal and instrumental music, or that academic teachers prepare themselves to teach such music subjects as lie within their capabilities. The latter practice, of course, may tend to lower the musical results because we have found that the musical attainment of the group can be no greater than the combined ability and training of the teacher. The former practice, then, seems the logical one. We must broaden our college music curriculum to include both the instrumental and vocal phases.

Another change which is significant, and this time on the credit side of the ledger, is the matter of salary. In 1931, the median salary for music teachers in Minnesota was \$1,388.68. Last year (1935) it was \$1,170.00—a decrease of only \$218.68, or 15 per cent. These figures compare more than favorably with the reduction in salary of teachers of academic subjects. Music teachers have always received from one to four hundred dollars per year more than academic teachers. They have justified this on the basis of a higher cost of training. However, when this higher cost of training is scattered over a lifetime of teaching—let us say thirty years—it amounts to only \$50.00 per year at the most. According to data in 1934 from the Federal Bureau of Education, 97 per cent of rural teachers in some states were teaching for less than \$728.00 per year. Ten per cent of all rural teachers were being paid less than

\$320.00 per year. One out of every four teachers (based on the total number of teachers in the United States) was teaching for less than \$750.00 per year. The minimum "blanket" code wage for an unskilled factory worker for that year was \$728.00. It does seem, then, that we as music teachers, in comparison with other teachers, are not being underpaid.

Our philosophy of music education is also changing with great rapidity. We now see that the music teacher's responsibility is not only to the school but to the community as well. We now believe that education does not end with a diploma or a degree, but that it continues long after such evidence of scholastic attainment has been received. This fact is evidenced in the enormous impetus given in the past two years to the subject of chamber music. We found that 90 per cent of high school children laid their instruments as well as their voices aside after graduation. The municipal band and the church choir were practically the only activities available to absorb the musical medium we had created. These, after all, were not avenues or evidences of the purpose for which we had cultured the musical germ. So we turned to chamber music, small groups both vocal and instrumental, which do not necessitate a conductor or large group participation but can be created in almost every home and neighborhood. This form of small ensemble organization, of which a surprisingly large number have developed in the last two years, is one of the most successful of our modern music education program. It is to be hoped that the music teacher's civic or community responsibility will become increasingly larger, for in these activities lie the only means of a solid, sound support for school music. The children have a goal which is both seen and felt, and the parents have a reason for encouraging the children. Every school music teacher should have at least one community music activity.

Change seems to be inherent in the music teaching profession. Every few years we emphasize some particular phase of our work; someone discovers something new and immediately everyone drops what he is doing and sells the new idea to the superintendent, principal, school board, students and parents, and the "old" gives way to the "new."

The major trouble is that we have never come down to earth long enough to acquire facts. The research in music education is a joke compared to that in other subjects. We have never even taken the trouble to find out objectively the kind of songs a child likes to sing!

We need more than anything else in music education today some music teachers who can forget themselves long enough to study the problems of music education, the school child and his reactions to music, the community and its musical needs, the music curriculum and teaching techniques. And, most important of all, we need to teach the music teacher that his job must be so well done that he not only instructs in music but makes a lasting contribution to the child's attitudes, ideals, emotions, and living.

# Why Lowell Mason Left the Boston Schools

SAMUEL L. FLUECKIGER

Department of Music, The Ohio State University

MUSIC was introduced into the Boston schools by public authority in 1836, although no appropriation for its support was made until two years later. The struggle for its recognition as a school subject began as early as 1827, it having been one of the reasons why Lowell Mason left a responsible bank position in Savannah, Georgia, in that year to return to Boston and devote his entire time to music. The story of the Pestalozzian influence on Mr. Mason through the instrumentality of William C. Woodbridge, the demonstrations of the juvenile choirs under Mr. Mason's direction, the resolutions submitted to the Board of Education by prominent citizens and the part played by the Boston Academy of Music that finally won the recognition of vocal music as a school subject, is so well known that it need not be retold here. Likewise is the fact that in 1838 Lowell Mason became "superintendent" of music in the Boston schools, in which capacity he was actually the first music supervisor in this country. He had four assistants who worked with him in the grammar schools of Boston and two of its suburbs.

According to the administrative system then in vogue, the Boston School Board (then and now called "Committee"), through a music committee of three, gave Mr. Mason complete authority to hire his assistants directly. The terms of their contracts, if indeed they had contracts at all, were a matter of private bargaining between themselves and Mr. Mason, and not between themselves and the School Committee. The apparent advantage of such freedom from the modern certification requirements and the fact that it was not necessary that candidates be recommended to the superintendent of schools (an office not in existence in Boston until 1851) or to the music committee also had its pitfalls, as we shall see later. Mr. Mason received \$130 per year for the music instruction in each school. The assistant who did the actual teaching was paid eighty dollars of this sum; twenty dollars was spent for the rental of the piano which Mr. Mason furnished each school, and the remaining thirty dollars he kept as the fee for his work of "superintendence." In addition to the schools he supervised, he also taught in a number of them without assistance. The instruction consisted of several group lessons a week in singing and the rudiments of music. This type of music program continued under Mr. Mason's direction for seven years, until his removal from his office in 1845 by the music committee without warning and without recourse.

The account of Mr. Mason's abrupt removal from the Boston schools parallels the experience of many a subject supervisor, principal or superintendent of schools since his time. There are a number of versions, the

most complete of which is found in *The American Journal of Music and Musical Visitor*, which was edited by H. W. Day. Mr. Day, a singing school teacher of Boston, was a compiler of tune books and a radical opponent of Lowell Mason. It is therefore quite natural that he should have been in direct competition with Mr. Mason in these fields, and by the tone of his articles it is not improbable that he desired a position in the Boston schools, but was not successful in his efforts in this respect. Although we cannot be sure that such was the case, we do know that he attacked Mr. Mason with an animus that is unmistakable. As early as November 25, 1844, he charged Mr. Mason with running the music department of the Boston schools on a sectarian basis, with a Congregational monopoly. In an editorial he said:

Music continues in the public schools under the superintendence of Mr. Mason, and we rather fear that the matter of teaching is managed in a sectarian manner. Mr. Mason is a Congregationalist, and every school, or the teaching of music in every school, is in the hands of Congregationalist teachers, except one, and he, a Unitarian—Mr. [Benjamin F.] Baker, who was for some cause dismissed. But the hornets flew around and he was restored. The teachers are all employed by Mr. Mason, and we do not think that there is much effort made to secure men the most experienced, but rather such as are pledged to one narrow system of teaching, and such as will sell one man's books—such as are under one man's thumb.

There are certainly Methodist and Baptist teachers, and such as make no particular religious professions, who are truly able and competent to teach, but they are not employed. The City Council will probably not long allow this monopoly. In this way, music must ultimately die or dwindle into insignificance. Let the teachers of music be employed as other masters are . . . take their own plan of instruction . . . music will soon approach a standard of perfection—but this is impossible under a monopoly.

Two months later, Day goes into greater detail regarding the method of financing the music instruction, belittles Mason's part in the struggle for recognition of music as a school subject, criticizes his method of teaching and states that the Boston system is not in a position of leadership in school music because of its many defects. Samuel Eliot, mayor of Boston, is credited for introducing music into the schools, and

. . . Mr. Mason was ready to lend his aid, and making a successful experiment such as any other good teacher would have made, through the influence of Mr. Eliot, music was placed in the schools, and Mr. Mason was employed to superintend the matter. For several years he has received \$130 for each school, and has caused to be given two lessons per week, by some individual, who has been employed by Mr. Mason at \$80 per annum; leaving in Mr. Mason's hands, for the use of pianos and his general superintendence, \$50 per school—making a salary of \$800 for the sixteen schools.

Day does not wish the above information to be considered as a charge against the city government, since they were doing as well as they could under the circumstances, but he suggests that the city should buy its own pianos, as the sum of thirty dollars a year for five years would buy the best-toned instruments in plain cases. Furthermore, "a fee of \$100 per school would



be adequate, leaving Mason \$20, which, multiplied by sixteen, would net him \$320." This Day believes to be sufficient for the work of superintendence. A still better plan would be to dispense with the supervision altogether and save the city all the fees (\$50 each for sixteen schools, or \$800), not a mean sum. Lastly, the School Committee should have one or two members capable of examining the schools in music.<sup>1</sup>

The charge that Mason runs the music department in a monopolistic manner is repeated, and because there is no competition for the positions there is "no progress in the musical knowledge of the children, who, after three years of instruction, at the age of fourteen, are practically unable to read even the simplest kinds of music." There is a vague hint that Lowell Mason is ignorant of the various ramifications of musical science, particularly when compared with "Professors of Music" in Germany. Then, in a long paragraph Day attacks Mason's manner of teaching:

Some persons may labor under a mistake in relation to the "Pestalozzian method of Instruction," so-called, which has been introduced into the schools. Many suppose that Pestalozzi was a distinguished music teacher, that he perfected and published a complete system of instruction and gave it to the world, and that we have had the good fortune to have it introduced with great success into this country—all of which is incorrect, having no foundation in truth. Pestalozzi was the first who excelled as a teacher of common school branches, in communicating instruction on what is now in this country called the inductive method. At first it received the name of *Pestalozzian Method*, from Pestalozzi. With great improvements, it has now become the universal system of instruction in all our best common and high schools. We have never learned that Pestalozzi ever taught a note of music in his life. But after the common school system became popular, music teachers called their peculiar systems "Pestalozzian," meaning that they applied the inductive principle of Pestalozzi, to elementary instruction in music. The "Manual," we are told by a German, is principally a distorted and garbled translation of a little work by Keibler, with some additions by Mr. Porter, who prepared it for the press, and has no more claim to Pestalozzian than Smith's Grammar, and indeed not half so much.<sup>2</sup> Emerson's Arithmetic is worthy of the name of Pestalozzian. The "Manual," could Pestalozzi speak, we believe would be pronounced anything but worthy of his name—since it in the main and in particular, violates the great principles of Induction, which distinguished Pestalozzi from other teachers, and which he labored so hard to establish. Hundreds of music teachers have stated that they could not follow the Manual in their schools, not because they were unable to comprehend it, but because it was positively defective. And yet this is the system which teachers are compelled to use in the Boston Schools! The idea of [a] "*Pestalozzian*" System of Instruction, we are constrained to say, is all humbug. We have no such system of musical instruction in our schools. We believe that we have so far as it deserves a name, a kind of synthetic plan, quite superficial, and in some respects, radically opposite to a Pestalozzian, or inductive method. These remarks are only intended to correct a false impression in relation to the origin and value of the present system. *Let it stand a fair competition.*<sup>3</sup>

During the next six months Day, in his *American Journal of Music*, seems to overlook no opportunity to ridicule Mason in all he does. These remarks are not

<sup>1</sup> It is interesting to note that in the city-wide written examination of the Grammar Schools of Boston which was given at the instance of S. G. Howe in 1845, music was not one of the included subjects.

<sup>2</sup> The reference is to Mason's *Manual of the Boston Academy of Music, for Instruction in the Elements of Vocal Music, on the System of Pestalozzi* first published in 1834 under the auspices of the Academy.

<sup>3</sup> See also "Modern Systems of Musical Instruction," *The Message Bird*, (November 15, 1850): 540-1. An unnamed writer rakes Mason's system over the coals, stating that we cannot have a purely inductive system of teaching, but must combine the didactic (or as Mason says, "perceptive") and the inductive methods. The pupils are unable to tell what to look for if the things are not named before they experience them, a point which it is claimed that Mason himself recognizes.

pertinent to his work in the schools and consequently do not concern us directly here. But on November 30 of the same year (pp. 122-5) the editor reports that a correspondent requests information, as follows:

I have a short inquiry to make . . . There is an article in the newspaper . . . that Mr. Lowell Mason . . . has been removed and Mr. Baker appointed . . . If that be a fact, for what reasons, and under what considerations? . . . Yours, etc.

SAMUEL G. BUNKER

*Masseena*, Nov. 3, 1845.

In reply, Day gives an elaborate account of the proceedings, including quotations from the newspapers of the period. He realizes that

. . . Many [are] interested in this affair . . . Mr. Mason has been dismissed from the city schools, in part probably, for the reason assigned by the Rev. Mr. Sargent whose letter to Mr. Mason who proposed substantially the same questions, we publish.

Before proceeding, it will be necessary to premise a few things. . . In previous years, the School Committees have appointed sub-committees of three to employ a master of music in the city schools. To the present year Mr. Gordon has been chairman of that committee, has employed who [sic] he pleased . . . [which the rest of the committee simply approved].

During the last year, various things it would seem, have transpired to make the whole board as well as the sub-committee look closely into the affair. [Is this a veiled hint as to the efficacy of his own agitation in the matter?] The result was an honest and decided conviction on the part of two of the sub-committee, that the good of the public demanded . . . removal of Mr. Mason . . . Mr. Gordon, Mr. Mason's particular friend, was overruled and Mr. Baker appointed . . .

Subsequent matters will be no less interesting to the community. As the change has been long desired by many of our citizens and seems to meet with such universal approbation, we shall proceed to lay before our readers all the city editorials and articles we have seen . . .

Immediately after the change an article complaining of the treatment of Mr. Mason, &c. was presented to the Boston *Morning Post* for publication . . . [This the *Post* rejected as of no public interest, but published a news item on Oct. 10, as follows:]

*The School Committee.*—In special meeting on Wednesday, a communication from Mr. Lowell Mason, in relation to his removal from the office of music master to the grammar [sic] schools, was read and laid on the table. The rules of the board were amended so that the committee on music shall nominate a music master to the board hereafter, instead of contracting with him themselves; and a resolve was passed endorsing the integrity and competency of Mr. Mason the "late master"; but that is, probably, much less satisfactory to him than would be a restoration to office. *It is difficult to make people believe that discord is harmony not understood . . .*<sup>4</sup>

The article in the *Post* continues by stating that the Board's resolution affirming "integrity and competency" was transmitted to Mr. Mason. It is also stated that there were several who had voted against the motion, with some refusing to vote. The full board had not been present at the meeting, but the final result was the passing of the motion by "a majority of a few." To quote further:

It seems to have been a last resort, when every vestige of hope had fled of reinstating Mr. Mason, by a friend of his, to render Mr. Mason's unpleasant situation as soothing as possible and take off the sharp edge of the effect on Mr. Mason's popularity. Special meetings of this kind are generally attended by those specially interested. The belief has been expressed that had all the committee been present, this resolution would have shared the same fate of Mr. Mason's petition . . . [for reinstatement,—i. e., would have been voted down.]

The next article quoted by Day is from the (Boston) *Mercantile Journal* for October 11. It speaks of the excitement caused by the appointment of another in Mr. Mason's position and reviews his efforts to get

<sup>4</sup> Italics not in the original.

recognition of music as a school subject and his subsequent long service as supervisor of music in the Boston schools. There is expressed surprise at the strange procedure of the Boston school committee in their resolution to remove Mr. Mason, and in explanation the correspondence between Charles Gordon, the chairman of the sub-committee on music, and Lowell Mason is given. Gordon writes that Baker has been employed in his stead, a majority of the sub-committee so voting, and adds:

I wish to say that if Mr. Mason prefers, the Committee will give him three months from the 1st of Sept. to resign . . .

CHAS. GORDON

[Sept. 11, 1845]

Mason expresses his surprise, and in a letter two days later requests a reason for the abrupt action of the board:

. . . has there been any want of ability, faithfulness, fidelity, gentlemanly conduct towards committee or teachers or kindness to pupils and charges affecting my professional or moral character.

LOWELL MASON

Gordon's reply on the same day gives as the only reason for the committee's unfavorable action the statement that

. . . as you had held the office several years and had enjoyed its benefits so long it was proper to give to Mr. Baker, who was represented to be a distinguished and successful teacher of music the encouragement of the office. There were no charges.

CHAS. GORDON

The *Mercantile Journal* then proceeds to comment on the state of affairs described by this exchange of letters, wondering what would happen if such principles were followed and rotation of office taken as the proper procedure in filling school positions, dismissing the competent because they have been competent to let somebody else try and enjoy "the encouragement of the office." In this case the financial consideration is secondary, but it is clear that Mason has been most uncourtously, not to say unjustly, used. But there seems to be no redress, with the committee in complete control.

Day then comments on the above article, again showing his hostile attitude towards Mason, rubbing in the charges that he had made several times before, to the effect that Mason had shown favoritism in his appointment of teachers, not choosing experienced candidates; that he kept his own book in the schools for the profit he could make from the sales and that the prestige of its use in Boston would lead to greater sales elsewhere. In other words, according to Day, Mason could manage younger men more easily and his first thought was to have the schools contribute to his popularity and pocket, while parents have been "complaining of the meagre instruction their children have been receiving in music." Day then goes to the trouble to prepare a carefully itemized list of Mason's various sources of income from the schools, of which a summary follows:

\$50 for the supervision of each of the ten teachers he employs.....	$50 \times 10 = \$ 500$
\$130 for each of the six schools he taught without assistance .....	$130 \times 6 = 780$
	<hr/> \$1280

Less rent of 16 pianos at \$20 each.....	320
	<hr/> Balance
Add \$1000 or at least \$500 from sale of books to schools .....	500
	<hr/> \$1460
And then the influence from riding the schools as a hobby worth <sup>a</sup> .....	1000
	<hr/> Grand Total
	<hr/> \$2460

The (Boston) *Daily Atlas* replied to the article of the *Mercantile Journal* on the same day (October 13) to the effect that the cause for Mason's dismissal was not mere rotation in office but that the two members of the music committee claimed that they acted for what they believed to be the good of the schools. It further states that the favorable resolution by the School Committee was by only a small part of that body, that the School Committee had twenty-six members, of which eight voted for the resolution, two did not vote, and three voted against it; on this occasion there were only thirteen present, not even a quorum.

The *Mercantile Journal* retaliated to the *Atlas*' "blustering article," the next day, giving the vote of the Board and the following letter by Lowell Mason:

To the School Committee of the City of Boston:

Gentlemen:—Having been very unexpectedly, and as I think very unjustly, deprived of the office of master of music of the grammar schools, an office which I have held ever since the introduction of music into the schools, and so far as I know to the entire satisfaction of the Committee; and having had no charge made against me, or any satisfactory reason assigned as the cause of my removal, nor any opportunity of justifying myself, or of presenting my claims to the office; I take the liberty to address you, respectfully requesting you to take such measures as you think proper, to cause such an investigation of the circumstances as will place the matter in a proper light before the public, enable me to meet the charges, if there are any, and save my professional character from essential injury.

With sentiments of great respect,

LOWELL MASON

In its comments, the *Mercantile Journal* goes into the matter further, but holds to its previously expressed views. In the meantime, Mason had written the Rev. Mr. Sargent, under date of October 13, as follows:

Rev. Mr. Sargent—Dear Sir: Will you be so kind as to answer me the following questions, viz:—Has there been any want of competency or faithfulness on my part, presented as the ground of my discharge . . . or have you ever heard of any ungentlemanly conduct . . . or unkindness towards pupils? or is there any charge made against me in any way affecting my professional character, or is there any proof that I have not always performed my duties with ability, fidelity and zeal?

Very respectfully,

LOWELL MASON

John T. Sargent replies on the same day:

Lowell Mason, Esq.—Dear Sir: I return herewith a negative answer to all the questions you propose to me in the foregoing note [sic]. The reasons which influenced Dr. Dale and myself, in the votes tending to displace you from your position as teacher of music in the schools, were of a nature not affecting or touching your general character. They were founded partly on some suspicion of favoritism on your part in the selection of your assistants; a question whether those assistants were the best, all things considered, and a conviction that other things being equal, some rotation, or exchange of their offices might be desirable.

I am, sir, respectfully, etc., yours,

JOHN T. SARGENT

<sup>a</sup> This rather extravagant compilation becomes ridiculous in its last item which seems a purely gratuitous insertion of a mythical sum. Day does not pretend that Mason gets these one thousand dollars in cash. Then they should not be included in a cash account. This is a good example of the spirit of the attack, whatever the justice of Day's charges may have been.



The *Mercantile Journal* thinks this letter substantiates its position. The *American Journal of Music* takes the opposite view, still believing "favoritism" to be the reason for the removal. Other comments are given from the (Boston) *Atlas*, (October 14), the (Boston) *Daily Bee* of the same date, and (Boston) *Daily Times* (October 15), without adding much to the discussion. Day finally even suggests, without actually saying so, that Mason's friends were *servile tools* who dared not be otherwise; in this outspoken point of view he is at least consistent, having held it from the beginning. Having seen the removal of Mason and having assured himself that the School Committee would not change its mind, Day desists from any further attacks on Lowell Mason.

James C. Johnson, one of Mason's assistants from the beginning, gives a much shorter version of the affair. He blames two young "outsiders" for hatching a political plot that resulted in Mason's removal, and their installation in his place. No names are mentioned, and it is not clear whether they were in league with Day or the opposing faction in the School Committee, or both. His story follows:

It reads singularly now [1895] but it really happened, that, after some years of tranquil and successful music teaching in the schools, it occurred to two young teachers, outsiders, that it was a great outrage that the important "offices" of school music teachers should be filled by others and not by themselves; and, strange as it may appear, they actually succeeded, by shrewd political management, in ousting Lowell Mason and his helpers, and introducing themselves in their places. The writer asked one of them if successful and faithful teaching would not count for something, in the way of keeping one's school. But he was told, in substance, that "To the victors belong the spoils."

This matter, after some years, was partially remedied. Lowell Mason, however, had become disgusted and had entered a new line of work—the holding of grand and useful musical conventions in various parts of the country. He also was adopted into the family of great educators, of whom Horace Mann was the leader . . .

It is too bad that Johnson does not go into greater detail regarding the manner in which the "matter was partially remedied." The present writer has been unable to find any evidence that the Boston Board ever made any effort to rectify its hasty action, or to offer any testimonial to Mason that would have at least cleared him of all suspicion, which the letter from John T. Sargent, quoted above, hardly does.

Other writers have made only brief mention of the termination of Mason's duties as music supervisor in Boston. Birge says that

. . . Mr. Mason remained in full charge until 1841, when he resigned to devote himself to composing and editing, and carrying forward the work of musical conventions, which necessitated much traveling about the country. His place in the Boston schools was taken by Benjamin F. Baker . . .

The same information is given in Grove's *Dictionary*.<sup>6</sup> Lahee gives still another date, but has the other facts correct when he says that "Mason was superseded in

<sup>6</sup> "The Introduction of the Study of Music into the Public Schools of Boston and of America," *The Bostonian*, 1 (March, 1895): 630-1.

<sup>7</sup> Edward Bailey Birge, *History of Public School Music in the United States*, p. 55.

<sup>8</sup> *American Supplement* (1935), p. 286. "He remained in charge till 1841, being succeeded by B. F. Baker."

1853 [!] by a former pupil, causing him some mortification."<sup>9</sup> Mathews merely states that he was "superse-  
des as superintendent of music by one of those political revolutions which occur in all cities."<sup>10</sup> Another interesting angle upon which one might speculate is the fact that in 1845 Horace Mann was instrumental, in an indirect way, for securing the first "school survey" of which there is any record. Instead of the periodic oral examination by members of the School Committee, written tests were submitted to and taken by the pupils of the grammar schools, and the results carefully tabulated. The summary figures were a rude shock to the Bostonians and their conservative grammar school masters, for it was found that the average per cent of correct answers in all subjects was only thirty.<sup>11</sup> Good believes that Samuel Gridley Howe was probably the moving spirit in these examinations, both Howe and Mann having toured Europe several years previously and visited many schools while abroad.<sup>12</sup> There is no evidence, however, that music was included in these examinations, although it is probable that the uneasiness caused by them may have brought the glaring defects of their system of organization into such prominence that the nerves of the members of the School Committee may have been on edge and more susceptible to the agitation by Baker, Day and their *confrères*. The survey was made in May and June, and Mason was dismissed in October. It is not unlikely that Mason reaped some of the results of this whirlwind, although it was not originally aimed at him. We do know, however, that Lowell Mason was summarily ousted by the Board, without recourse, and on rather flimsy grounds.

It is not improbable that Lowell Mason actually did show some partiality toward his friends who taught music in the schools under his supervision according to the methods he had developed and which he honestly believed to be in line with the most approved practices in other fields and which he incorporated into suitable school music materials. If that be true, he can hardly be censured for discharging the duties of his office "with ability, fidelity and zeal," to use his own words. Had he done otherwise, he would have been a traitor to his better self, if indeed not less than human. He thought deeply on matters of education in general and the function of music in the lives of all mankind in particular, and the *major conclusions which he reached can easily be recognized in the accepted educational philosophies of today*. Time has therefore vindicated him, while his antagonists are all but forgotten. It is therefore all the more to be regretted that he was the victim of an unscientific system of administration in the Boston schools, the jealousy of his opponents and the force of circumstances which he could not control.

<sup>9</sup> Henry C. Lahee, "A Century of Choral Singing in New England," *New England Magazine*, 26 (March, 1902): 109.

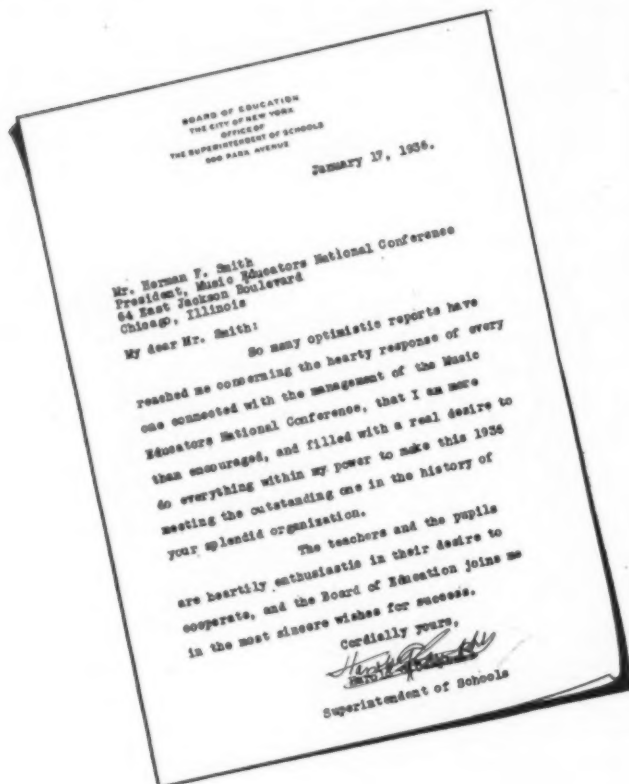
<sup>10</sup> W. S. B. Mathews, "The Lowell Mason Centennial," *Music*, 1 (February, 1902): 405.

<sup>11</sup> Otis W. Caldwell and Stuart A. Courtis, *Then and Now in Education*, pp. 1-63, summary figures on p. 53.

<sup>12</sup> Harry G. Good, "An Early School Surveyor," *Educational Research Bulletin*, 5 (1926): 351-3.

# The National President's Page

By HERMAN F. SMITH



**T**HE TIME is drawing near for the 1936 biennial convention of the Music Educators National Conference, and through the opportunity here afforded it is a privilege to report on the progress being made with the program plans. In planning the content of the program your officers and committees have endeavored to provide inspirational addresses, practical demonstrations, clinics, panel and round table discussions, interspersed throughout the week with the performance of music ensembles representing some of the nation's best examples of music development. Opportunity for the discussion of practically every angle or phase of music study in the promotion of the music education program is provided. In giving attention to each of these phases the thought has not been that of recognizing and encouraging partisan divisions but rather that of supplying mediums whereby teachers may broaden their understanding through observing the techniques of specialized procedures. With these diversified and attractive features of the daytime sessions, and with the evenings given over to music events of unusual interest, the week should supply a rich source of benefit and enjoyment, for challenging thought and stimulating renewed enthusiasm and vigor.

For your president the experience of sharing in the working out of the plans and guiding the procedures has been a constant inspiration. The willing coöperation, helpful suggestions, voluntary contributions and

unselfish service of hundreds of enthusiastic members have made it possible to carry the heavy responsibilities of the office without laborious application and effort. The one feeling of regret that does obtain, however, is imposed by lack of sufficient program periods for all of the worth while contributions that have been suggested for consideration. A convention of many more days in length would have to be arranged if this were to be accomplished. However, a great number can be used and the attractiveness of each meeting will be enhanced by their offerings.

Careful scrutiny of the tentative program will give the reader a comprehensive outline of the week's schedule. Some changes and a number of additions will be made but the general arrangement will remain about as listed. In scheduling the sectional meetings considerable thought was given to so arrange them in groups that as little conflict of interest as possible between them would exist. Of course it is not possible to avoid all conflicts, but it is hoped that this arrangement will prove satisfactory to the greatest number of delegates. The general sessions will be held in the Metropolitan Opera House and the various sectional meetings in the nearby hotels. All the meetings will be easily accessible and little time will be lost in travelling.

Quite a number of luncheon and dinner groups are listed on the program. In order to avoid conflicts, Miss Vanett Lawler at the National Office, 64 East Jackson Boulevard, Chicago, has been asked to take charge of the scheduling of these groups. Please get in touch with her before announcing the place and time of your proposed meeting. The officers of the Sectional Conferences have selected Tuesday noon for the Sectional Conference luncheon meetings, and Wednesday evening from

CONTINUED ON PAGE TWENTY-SEVEN



The New York Membership Campaign Begins!

Dr. Harold G. Campbell, Superintendent of Schools, receives active membership card A-1 from William C. Bridgman, Directing Chairman of the M. E. N. C. 1936 Convention Committee.



# Schedule for Conference Week

Program outline for the Biennial Meeting  
of the Music Educators National Conference  
New York, March 29 — April 3, 1936

## Sunday, March 29

- 10:00 Meeting of National Board of Directors.  
Music Education Research Council.  
Church Services in Metropolitan New York.  
(Further announcement will be made later.)
- 3:00 New York Philharmonic Orchestra.
- 4:00 Brahms Requiem—St. Thomas Church Choir.
- 8:30 Evening concert to be announced.
- 10:45 Lobby Sing—Pennsylvania Hotel.

## Monday, March 30

- 9:30 General Session (Official Opening of the Conference). Greetings from Mayor of New York, Superintendent of Schools, and Director of Music; response by the President of the Conference. Two outstanding musical organizations will be presented on this program, with the main address by a speaker to be announced.
- 12:00 In-and-About Clubs Luncheon.
- 2:00 Second General Session. Panel Discussion and summarization.—The Re-evaluation of Music in the School Curriculum. Musical prelude and postlude to be announced.
- 5:00 Voice Clinic. (Provided through the coöperation of the American Academy of Teachers of Singing, and the New York Singing Teachers Association.)
- 8:15 New York Night (Madison Square Garden).
- 11:00 Reception and Dance—Auspices Music Education Exhibitors Association.

## Tuesday, March 31

- 7:45 Founders and Life Members Breakfast.
- 8:15 Orchestra Clinic. (Arranged by officers of the National School Orchestra Association in coöperation with the M. E. N. C. Committee on High School Orchestras and String Ensembles.)
- 9:30 Section Meetings.
- 12:00 Sectional Conference Luncheons.
- 2:30 Section Meetings. (See program outlines on pages following.)
- 5:00 Voice Clinic (continued).
- 6:00 Sorority and Fraternity Dinners.
- 8:30 To be announced.
- 11:00 Lobby Sing.

## Wednesday, April 1

- 8:15 Band Clinic. (Under direction of the officers of the National School Band Association and the M. E. N. C. Committee on High School Bands and Wind Ensembles.)
- 9:30 Section Meetings.
- 12:00 Luncheon of State Chairmen and Conference Presidents.
- 2:30 Section Meetings.
- 2:30 Annual Meeting of National School Orchestra Association.
- 5:00 Voice Clinic (continued).
- 6:00 College and University Dinners.
- 8:30 Concert—Associated Glee Clubs of America (Madison Square Garden).
- 10:45 Lobby Sing.

## Thursday, April 2

- 8:15 Orchestra Clinic (continued from Tuesday).
- 9:30 Third General Session (Metropolitan Opera House).
- 11:00 Biennial Business Meeting. (Election of Officers, Invitations for 1938 Convention.)
- 12:00 National School Band and Orchestra Associations Luncheon.
- 1:15 New York City Junior High School Concert.
- 2:30 Section Meetings.
- 5:00 Voice Clinic (continued).
- 7:30 Conference Dinner.
- 8:30 Boston Symphony Orchestra Concert.
- 10:45 Lobby Sing.

## Friday, April 3

- 8:15 Band Clinic (continued from Wednesday).
- 9:30 Fourth General Session. (Demonstration of Recent Developments in Reproduction of Sound, Color, and Motion.)
- 11:00 Damrosch Hour. (Program broadcast over national chain from Metropolitan Opera House.)
- 12:00 Luncheons.
- 2:00 Fifth General Session (Metropolitan Opera House).
- 5:00 Voice Clinic (continued).
- 8:15 Folk Festival (Metropolitan Opera House).
- 10:45 Lobby Sing.



### ARE YOU GOING TO NEW YORK?

These folks are expecting you—and many more in and about New York are taking an active part in the intensive preparations which will make the forthcoming Biennial the greatest event in the history of music education. The groups pictured here represent six of the numerous divisions of the 1936 Convention Committee organization (see opposite page).



6:00 until 8:15 will be devoted to the college and university dinners.

Concerts by the New York Philharmonic Orchestra Sunday afternoon, March 29th, Carnegie Hall, Arturo Toscanini conducting, with Nathan Milstein soloist, and by the Boston Symphony Orchestra on Thursday evening, April 2nd, Serge Koussevitzky conducting, are announced in this program. However, if delegates wish to hear either of these concerts, reservations of tickets must be made immediately. These are concerts of the regular symphony season and not a great number of seats are available. Announcement of how to procure reservations will be found elsewhere in this issue of the JOURNAL.

Mr. Clayton Old, President of the Associated Glee Clubs of America, has made available to active members of the Conference a large block of seats for the Wednesday evening concert at the Madison Square Garden. For those who enjoy male chorus singing an attractive concert is in store.

Conference members will be guests at the Monday night concert at Madison Square Garden given by the New York City schools under the direction of Dr. George H. Gartlan. Several thousand young folk will provide the music for the evening program.

The Folk Festival announced for Friday evening will be supplied by the many racial groups of New York City. This event, at the Metropolitan Opera House, will be in charge of the New York Folk Festival Council. The festival will present a colorful array of folk songs, dances and instrumental music performance.

Among other groups that will be heard during the week but for which no definite assignment is announced in the accompanying program outline are: The Oratorio Society of New York and the Juilliard School Sym-

phony Orchestra in a concert including the Ninth Symphony of Beethoven; Italian High School Choir sent to America to sing for the Conference; All-State Chorus and Orchestra of New Jersey; Joliet (Illinois) High School Band; John Adams (Cleveland) High School Orchestra; Hartford (Connecticut) Inter-High Orchestra; New York University Band; Port Washington (New York) High School Band; Rochester (New York) Inter-High Choir; Skidmore College Women's Chorus; Elementary School Choir, Yonkers, New York; Elementary School Choir, Greenwich, Connecticut; Lindblom (Chicago) High School Choir; Woodwind Ensemble, Oberlin College; St. Thomas Choir School Boys, New York; Woodwind Ensemble, Shaker Heights, Cleveland; Medina County, Ohio, Orchestra. (This list is incomplete; later announcements will include additional groups from the schools of New York and vicinity, as well as from other sections.)

In addition to the large number of Conference members who will make contributions, many prominent educators, musicians, leaders in national affairs, will have a part in the program of the week, including Gordon Bailey, Thomas H. Briggs, Harold G. Campbell, Harry Woodburn Chase, Walter Damrosch, Lawrence Gilman, Edwin Franko Goldman, Howard Hanson, William H. Kilpatrick, James L. Mursell, J. Tertius Noble, Milton C. Potter, Agnes Samuelson, John Smallman, George D. Strayer, Edward L. Thorndike.

The general arrangement of events and sessions for the week and program plans for the section meetings are outlined on preceding and following pages.

*Herman F. Smith*

President, Music Educators National Conference

Milwaukee, Wis., January, 1936.

## Music Educators of the New York Area Mobilize for the Conference



▲ WITH associate, active and contributing membership enrollments already well past the 3,000 mark, the New York Committees and cooperating chairmen and committees of the Metropolitan area are setting an inspiring pace for the Conference at large. On the opposite page are pictured some of the groups comprising the membership campaign organization which is responsible for this fine record. The picture above shows chairmen of membership committee divisions of the New York City elementary and junior high schools. Left to right: Wm. C. Bridgman, Directing Chairman; Wilhelmina Meyer, Brooklyn Borough Chairman; Mrs. Louise H. Koehler, General Chairman; George H. Gartlan, Director of Music; Miriam Gorman, Queens Borough Chairman; Lillian R. Littlefield, Richmond Borough Chairman; Mary E. O'Brien, Manhattan Borough Chairman.

On the page opposite, beginning at the top: (1) Launching of the Membership Drive Committee for M. E. N. C. memberships in the elementary and junior high schools, New York City. Seated in center of front row is Frederic M. Davidson, Assistant Director of Music, whose career was terminated by death on December 10. (2) Membership Drive Committee for Academic, Vocational, Industrial and Technical Senior High Schools. (3) Organization meeting of the Nassau County Committee, Imogene Boyle, Chairman, seated at head of table. (4) Organization meeting of the Westchester County Committee, Edwin M. Steckel, Chairman, standing, second from the left. (5) Committee for New York Night. (Meeting held December 3.) In front row (left to right): Dr. John S. Roberts, Associate Superintendent, in charge of high schools; Joseph P. Donnelly, Assistant Director of Music; Dr. Harold G. Campbell, Superintendent of Schools; Hon. James Marshall, Chairman "Committee for New York Night"; James Byrne, Chancellor, Regent of the University of the State of New York; Dr. Joseph M. Sheehan, Associate Superintendent, supervision of music in all branches; Wm. C. Bridgman, Directing Chairman. (6) Private Schools Committee. Marion Flagg, Chairman, seated, fourth from left.

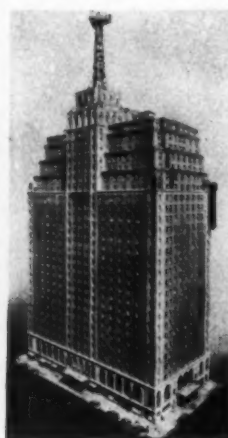
# Official Hotels for the Conference



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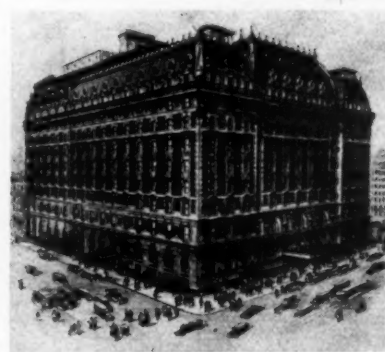
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THESE New York hotels, in the Pennsylvania Station and Metropolitan Opera House area, are co-operating with the Conference and the Convention Committee, by providing special facilities and aid in various ways. Conference members are requested to give first consideration to these hotels when making room reservations for the convention.

The "official hotels" are not only within the area in which the principal Conference activities will be located but are also convenient to the Times Square district and to railroad stations and local transportation facilities. The range of room rates and meal prices afforded will make it possible to secure good accommodations and service to suit any purse.

Because of the unusual coöperation made available to the Conference by these hotels, through the New York Convention and Visitors Bureau, the Convention Committee and the Conference officers have given assurance that Conference members at large will do their share to reciprocate by using the "Official Reservation Form." As far as possible the Housing Bureau will assign all applicants to the hotels they request.

## OFFICIAL HOTEL RESERVATION FORM

{ Music Educators National Conference }  
{ New York City—March 29-April 3, 1936 }

Following is a list of the coöperating hotels in the area in which Conference sessions will be held. Early reservation of hotel rooms is advisable. Please indicate your first, second and third choice in the spaces provided below, also the type of accommodations you wish. You will be advised promptly concerning your reservation.

Indicate your preference by inserting figures 1, 2 and 3 in squares below	Check If Desired	Single With Bath Rate	Check If Desired	Double Bed With Bath Rate	Check If Desired	Twin Bed With Bath Rate
<input type="checkbox"/> Astor .....	<input type="checkbox"/>	\$3.00 and up	<input type="checkbox"/>	\$4.00 and up	<input type="checkbox"/>	\$4.50 and up
<input type="checkbox"/> Governor Clinton..	<input type="checkbox"/>	3.00 to 5.00	<input type="checkbox"/>	4.00 to 7.00	<input type="checkbox"/>	5.00 to 7.00
<input type="checkbox"/> Imperial .....	<input type="checkbox"/>	2.00 to 3.00	<input type="checkbox"/>	3.00 to 4.00	<input type="checkbox"/>	4.00 to 5.00
<input type="checkbox"/> Lincoln .....	<input type="checkbox"/>	2.50 to 4.00	<input type="checkbox"/>	3.50 to 6.00	<input type="checkbox"/>	3.50 to 6.00
<input type="checkbox"/> Martinique .....	<input type="checkbox"/>	2.00 to 3.50	<input type="checkbox"/>	3.00 to 4.50	<input type="checkbox"/>	4.00 to 5.00
<input type="checkbox"/> McAlpin .....	<input type="checkbox"/>	2.50 to 4.00	<input type="checkbox"/>	4.00 to 6.00	<input type="checkbox"/>	4.50 to 7.00
<input type="checkbox"/> New Yorker.....	<input type="checkbox"/>	3.50 to 5.00	<input type="checkbox"/>	5.00 to 7.00	<input type="checkbox"/>	5.00 to 10.00
<input type="checkbox"/> Pennsylvania .....	<input type="checkbox"/>	3.50 to 6.00	<input type="checkbox"/>	5.00 to 8.00	<input type="checkbox"/>	5.00 to 8.00

Name .....

Street Address.....

City.....State.....Date of Arrival.....

Mail to M.E.N.C. Central Housing Bureau, 12 E. 41st St., New York, N. Y.



# THE SECTION MEETINGS AT NEW YORK

Condensed Outlines of Programs Submitted by the Chairmen

## Tuesday Morning, March 31

**Community Music**.....Hazel B. Nohavec, Chairman  
Program will be supplied in the next issue of the JOURNAL.

**Elementary Music—General** (two sessions)  
Agnes Benson, Chairman

General Topic: Present Day Trends in Music  
Education in the Elementary Schools—Old and New

1. Discussion—The function of rote singing and music-reading in the early grades.
2. Opportunities offered for the retarded child and the talented pupil.
3. Eurythmics.
4. Demonstration of a primary lesson.
5. Creative music.
6. Pre-school music.
7. Music in the kindergarten.

**Experimental Projects in Music Education**  
Marion Flagg, Chairman

1. Report on survey of current research and experimentation.
2. Detailed presentation of one study of special interest.
3. A research program for the music education profession.
4. Discussion.

**Instrumental Music Classes**....Joseph Skornicka, Chairman

1. Problems of class instruction—"How and when to teach what!"
2. Demonstration: The Individual Instrument Class.
3. Proper selection of instruments for physical equipment of pupils.
4. Demonstration: The Mixed Instrument Class.
5. General Discussion.

**Vocal Music—Senior High School**...Edith Wines, Chairman

1. Short program by high school choir.
2. Vocal clinic led by prominent director.
3. Demonstration of the art of singing by vocal artist.
4. Vocal program for high school girls.

## Tuesday Afternoon, March 31

**Teacher Training**.....Joseph A. Leeder, Chairman

1. How can product of teacher training institutions be improved?
  - a. Suggestions for improvement as seen by graduates in their first year of teaching.
  - b. Discussion of these suggestions open to all who are interested.

**Contests and Festivals Activities Council**  
Joseph E. Maddy, Chairman

1. Panel discussion: Contests or Festivals? (a) How do contests differ from festivals? (b) What the contest has done for music education. (c) Advantages of the festival. (d) Can the good points of contests and festivals be combined?
2. The value of state music clinics. (a) To the director expecting to enter contests. (b) To the director not participating in contests.
3. Are present classification schedules satisfactory?
4. Are judges score sheets a help or a hindrance?
5. Can judging be standardized?

Members of the Council are requested to bring 200 copies of programs, announcements, score sheets, summaries or other materials of general interest to directors of contests or festivals.

**Music Education in the Churches**  
Olaf C. Christiansen, Chairman

1. Discussion of church music publications.
2. Does music in the average church choir library satisfy the high school graduate?
3. Problems of the choir master.
4. Should minister and congregation determine the musical standards?

## Tuesday Afternoon—Continued

**Music Appreciation**.....William Hartshorn, Chairman

1. Demonstration lesson, junior high pupils with music of recent composer.
2. Use of modern music in elementary appreciation lesson.
3. Best use of radio in appreciation program.

**Voice Training Classes**.....William Breach, Chairman

1. Modern trends in voice class instruction.
2. Practical demonstration.
3. Integration of voice classes with high school music program.

## Wednesday Morning, April 1

**Elementary Music—General** (continued from Tuesday morning).

**Music Education Through Radio**  
Arthur H. J. Searle, Chairman

Meeting to be held in auditorium studio  
of R. C. A. Building

1. The educational techniques of broadcasting including demonstration phases of radio.
2. One hour broadcast of special program dealing with music education through the facilities of radio.

**Music Supervision**.....George Lindsay, Chairman

Panel discussion—"Why music supervision?" Current problems of school music teaching and supervision. Panel composed of prominent music educators with opportunity offered for discussion from the floor.

**Orchestra and String Ensembles in Junior and Senior High School**.....Kenneth G. Kelley, Chairman

1. Demonstration of rehearsal routine, tuning, phrasing, interpretation, etc.
2. String quartet program or string ensemble.
3. Special phases of orchestra and string ensemble training.
4. Round table discussion.

**Piano Class Instruction**.....Ella Mason Ahearn, Chairman

1. Fundamental principles in piano class teaching.
2. The positive approach.
3. Demonstration of piano class work—first and third year group.
4. Panel discussion.

**Small Vocal Ensembles**.....Frank C. Biddle, Chairman

1. The place of the small vocal ensemble in the general music program.
2. Problems confronting its promotion.
3. Type of music to use.
4. Voice problems involved.
5. Procedures and technique in training the small ensemble.

## Wednesday Afternoon, April 1

**Catholic School Music**. Reverend Daniel O'Sullivan, Chairman  
Program to be submitted in the next issue of the JOURNAL.

**Elementary School Instrumental**...David Mattern, Chairman

1. Violin class procedure.
2. Discussion elementary orchestras and bands.
3. Tunes and technique.
4. Discussion elementary instrumental material.

**Vocal Music—Junior High School**

Clara Ellen Starr, Chairman

1. Demonstration: How to proceed with the training of the junior high voice.
2. Criteria governing the choice of materials for junior high choruses.
3. The aims and objectives of music education in the junior high schools.
4. Suitable graded materials.

CONTINUED ON PAGE THIRTY

## THE SECTION MEETINGS AT NEW YORK

Continued from page 29

### Wednesday Afternoon—Continued

#### Music in Village, Consolidated and Rural Schools

Samuel T. Burns, Chairman

1. Music demonstration by county concert orchestra.
2. Address:—"Why the Entire Music Profession Should Be More Interested in Rural School Music."
3. Advantages to rural school music of a county-wide organization. Demonstration with ensemble groups.
4. Music as an integrated factor in the one-room school.

#### Music Theory in Secondary Schools

Francis Findlay, Chairman

1. Preliminary statement by the chairman.
2. Specific techniques in teaching theory.
3. Demonstrations by groups of high school students from various cities.
4. Discussion and demonstration of harmony teaching in high school.

### Thursday Afternoon, April 2

#### Coördination and Integration of Music in the School Curriculum.....Hobart H. Sommers, Chairman

1. Demonstration: elementary school music integration.
2. Pitfalls of integration.
3. Correlated music in the high schools.
4. Choral speaking with music accompaniment.

### Thursday Afternoon—Continued

#### Band and Wind Ensembles in Junior and Senior High School.....William Revelli, Chairman

1. Demonstration concert.
2. Woodwind ensemble.
3. Problems in the teaching of brass instruments.
4. Brass ensemble.
5. Materials, technique and problems in the development of woodwinds.
6. Teaching the double reeds.

#### College and University Music....John W. Beattie, Chairman

1. Music program for the large university.
2. Music program for the smaller colleges.
3. Music program for the women's college.

#### Elementary School Choirs.....F. Colwell Conklin, Chairman

1. Program by elementary school choir.
2. Demonstration: Problems of voice training for pupils in school choirs.
3. Demonstration: Presenting new material to elementary school choir.

#### Operettas and Operas in the Schools..Ida E. Bach, Chairman

Program will be announced in the next issue of the JOURNAL.



### THEY ARE GOING TO NEW YORK!

Among the high school musical organizations scheduled for participation in the program of Conference Week: Joliet Township (Illinois) High School Band, A. R. McAllister, Director; Lindblom High School (Chicago) A Cappella Choir, David Nyvall, Director; John Adams High School (Cleveland) Orchestra, Amos Wesler, Director.



# No More Grades in Music Classes

RALPH M. HOLMES

University of Illinois High School, Urbana, Illinois

EVERYWHERE, in the past, grading of music students has been based on performance. Tests have been devised to measure skill in performance on a comparative basis. To be sure some of the tests record individual progress, but the markings are nevertheless comparative. This method does not give a true picture of the progress made by each student. Skill in performance and knowledge about music are, after all, only means to an end. How, then, can we expect to accomplish our objectives in music classes if we emphasize the means to such a degree that we actually discourage progress toward the ends sought?

We have all had, in our orchestras, seniors who played well but were making no progress at all, while freshmen brothers or sisters in those same orchestras were making rapid strides. No grade can express the truth in such situations. We have all had talented freshmen drop out of music classes because they did not rate as high as the seniors—and I think they were justified in complaining of their grade of "B." We have all known less talented students who enjoyed music and needed it, and who gave their best efforts in the common cause, only to be condemned with a low grade to an eternal inferiority complex and loss of interest. Each individual should freely make his contribution to a common enterprise. His best efforts must be encouraged.

James L. Mursell says in his book, *Human Values in Music Education*: "To mold interest is the most essential of all educational tasks." I believe that many a student has lost interest because of low grades. A statement of his own individual progress will not interfere with a student's interest in any subject.

Believing that our reports should be terms of our true objectives, we have been trying to put into effect in the University High School music classes a new type of report. This experiment we credit to the ideas set forth by Mr. Mursell in the book above mentioned (pages 335-340). So far, the students and parents of our school seem to favor the new type of report. The glee club report is very similar to the orchestra report, which I use as an example here by reproducing the three simple forms used, one of which is a short letter to the parents.

## I LETTER TO PARENTS

To the Parents of Orchestra Members  
and Boys' Glee Club Members:

A new kind of report will be given this year in some of the music classes in the University High School.

Instead of grades, "A", "B", "C", etc., an itemized report will be made. You will be asked to help fill out the blank.

Your comments will not affect the student's "grade" since no grades are given. Our only desire is to make the study of music of more interest and value to each individual.

I shall be glad to talk with any of you on Thursdays at 4 P. M. by appointment.

Ralph M. Holmes

## II UNIVERSITY HIGH SCHOOL ORCHESTRA PARENTS' REPORT

Name of student: \_\_\_\_\_ Date: \_\_\_\_\_  
Approximate amount of home practice: \_\_\_\_\_ hours a week.  
Satisfactory in amount? Yes. No. In quality? Yes. No.  
Suggestions in regard to taking private lessons: \_\_\_\_\_  
Parents' rating on attitude, etc.: Eager to play. Has to be urged.  
Indifferent.  
Care of instrument: Regular care. No care unless reminded.  
Concerts attended by the student this semester: \_\_\_\_\_  
Comments or questions on any phases of the student's report: \_\_\_\_\_  
Signed \_\_\_\_\_  
(Parent)

## III

### UNIVERSITY HIGH SCHOOL ORCHESTRA REPORT

Name: \_\_\_\_\_ Instrument: \_\_\_\_\_ Date: \_\_\_\_\_ 193.  
Check year in school: Freshman Sophomore Junior Senior  
Number of semesters in this orchestra: \_\_\_\_\_  
Taking private lessons? Yes. No. Teacher: \_\_\_\_\_  
Urged to take private lessons? Needs them very much. Advised, if possible.  
Is the instrument suited to h. ability? Remarks: \_\_\_\_\_  
Condition of instrument: Good. Needs these repairs: \_\_\_\_\_  
Plays what other instruments? \_\_\_\_\_  
Plays in what other orchestras? \_\_\_\_\_  
Plays in what small ensemble? \_\_\_\_\_  
What solos played this semester (name and place): \_\_\_\_\_  
Practice at home: \_\_\_\_\_ hours per week (approximately)  
Considering available time, is this amount considered satisfactory by the teacher? Yes. No. By the parents? Yes. No.  
Suggestions: \_\_\_\_\_  
Performance on h. instrument: Superior. Above average. Average. Below average. Considering h. training and experience, h. performance: Is very good. Is satisfactory. Should be better.  
Progress on h. instrument: Noticeable. Not noticeable.  
Intonation: Plays well in tune. Has difficulty at times. Poor.  
Tone: Pleasing. Confident. Weak. Harsh.  
Speed: Rapid. Medium. Slow.  
Accuracy of notes: Accurate. Does not know correct fingering. Does not observe signatures.  
Sight reading: Strong. Medium. Weak.  
Time values: Accurate. Needs special help. Careless.  
Dynamics: Observes marks carefully. Careless. Watches balance.  
Follows conductor well: Yes. No.  
Position: Excellent. Fair. Poor.  
Conduct and attitude: Unusually helpful to others. Attentive. Interested. Eager. Careless. Thoughtless. Indifferent. Disturbing. Is always ready. Slow.  
Leadership and initiative: Good conductor. Dependable officer. Assumes responsibility. Valuable leader in section. Not demonstrated yet.  
Attendance: Regular. Irregular.  
Has taken Music Appreciation? Yes. No.  
Is in chorus or glee club? Yes. No.  
Semester grade. Passing? Yes. No.  
Amount of credit this semester: \_\_\_\_\_  
Remarks: \_\_\_\_\_  
Signed \_\_\_\_\_

When introducing the experiment I first explained the new plan to the students, and sent all three pages of material home with them. Most of the parents filled out their report very frankly, and some came to the school to confer with me. Then I held five-minute conferences with each individual student to see how he rated himself. There are many advantages derived from these little conferences:

- (1) Better understanding between student and teacher.
- (2) Agreement between parents, pupil, and teacher as to the amount of practice satisfactory for that individual pupil.
- (3) A complete picture of the student's outside musical activities and interests.
- (4) The setting of a definite goal by pupil and teacher, through agreeing upon certain details that are beyond the student at present, assures better progress.
- (5) Conduct and attitude problems more easily approached.
- (6) Responsibility of individual students is developed. Each student is encouraged to be responsible for himself first of all, and then to learn to be a leader of others.
- (7) Opportunity is offered to explain the music appreciation course, chorus, etc. to those who might like to enroll if they knew more about the courses.

Since neither skill in performance nor information about music are educational objectives in themselves, but at best, only

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- BECAUSE IT was written by Roger H. Williams and Edwin M. Steckel, two experts who know exactly what high schools want.
- BECAUSE IT is preeminently successful with audiences as well as with students — as test performances we have conducted prove.

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means to an end, I do not intend to spend the class time with a battery of objective tests in an effort to answer the questions on this report. If certain items prove to be comparisons of one student with another (such as "Performance"), then I will eliminate those items. All I want is a complete picture of the work of each individual, in the light of the values he may derive from an orchestra. I may not be able to answer every question for every student, but it will be of help to let the parents know all of the information I do have. Students will surely think more about the many aspects of their work. Par-

ents will be reminded of possibilities for more ensembles, music at home, more frequent attendance at concerts, etc.

This is the first year we have tried such a report, and we are already finding items in the report form which need revision. I am anxious to know what others are doing, and will be interested in comments and criticisms from anyone. If music teachers who are using itemized report blanks in place of giving grades of "A," "B," etc., will send me sample blanks and particulars, I will be glad to make a summary of what is being done, and report the same to the editors of the JOURNAL.

## The Enigma of Perfect Pitch

C. F. SCHIRRMANN

**T**HE TERM Absolute or Perfect Pitch is generally understood and accepted by musicians, and is used in this paper, to denote or refer to the ability to state correctly notes, chords, and keys, played while the listener cannot see the player. In this connection the scientific point of naming the exact number of vibrations does not arise. It is rather the power to will a musical tone before the mind without external aid. The pitch identifications of those persons possessing perfect pitch are instantaneous, requiring but a fraction of a second; these individuals recognize the pitch of a note no less immediately and directly than they recognize the color of a ribbon or the taste of an apple. There is positively no recourse to any process of comparing or relating to a given or known pitch. Such a procedure would take on the attributes of relative pitch.

Educators and psychologists frequently make mention of the importance of the phenomenon of perfect pitch in the field of music-education. Dr. Mursell<sup>1</sup> has declared absolute pitch to be of unusual interest for two reasons: "In the first place it is usually, but not always, the sign of exceptional musical endowment, of very fine and efficient ear-mindedness. The pressure of musical training, from the tonic sol-fa system onward, is all toward relativity. And if a pupil is able, in spite of this, to preserve a considerable power of absolute judgment, it means that he has kept an unusually clear-cut and well-defined apprehension of the tonal system as a whole; and this argues an unusual auditory disposition. In the second place, we see here once more the tremendous value of the perception of tonality in particular, and of the tonal environment in general, for the efficient operation of the musical mind." These words express with utmost clarity the ultimate value to a musical-minded person of the power of absolute pitch.

The question has often been raised as to whether absolute or perfect pitch may be successfully acquired. In answer to this question we may turn to the conclusions reached by Dr. Evelyn G. Bacon<sup>2</sup> in her doctoral dissertation at Columbia University. She found that practice has a marked effect on an individual's ability to identify musical notes. The subjects in her tests improved, though irregularly, in short periods of practice covering an interval of about eight weeks with two ten-minute practice periods to a week. Longer periods showed continued improvement more or less irregular in progress. Little sign of fixed plateaus is apparent in any of the results. The amount retained after the lapse of a year without practice is in some measure proportional to the degree of the ability acquired through practice. In most of her cases some of the ability is lost over the period, although in a few cases, progress rather than forgetting seems to have taken place. These are the results of one of the most scientific and objective of all experiments in music education.

Gesa Revesz, the Amsterdam psychologist, looked for perfect pitch the very first thing in his psychological study of the musical prodigy, Erwin Nyiregyhazi. He found it, too, in an amazingly perfect degree. Later the young genius was examined in Berlin in 1915 by Dr. Carl Stumpf who found the capacity for perfect pitch to be marvelous and beyond conception. Erwin's

sense of absolute pitch was based almost entirely on the recognition of tone qualities. Such, indeed, is said to be nearly always the case with the more finely developed forms of perfect pitch.

Wolfgang Koehler, of Gestalt Psychology fame, has done extensive experimentation on the baffling problem of perfect pitch. He believes that a change of tone-color puts to confusion most persons who profess some degree of absolute ear. In fact the possession of absolute pitch is very dependent upon pitch-blend, timbre, or clang-tint, according to Dr. Koehler.

A person who has the "power to will a tone before the mind without external aid" is often able to make exceedingly fine judgments of absolute tone, such as judgments of notes less than a quarter of a tone apart, because he can compare each note he hears with the note in his imagination. These two aspects of tonal memory are inseparable, but each marks a different state in the development of the ability.

Great music educators have declared that young children may be brought to show evidence of absolute pitch, if properly instructed. By teaching tones in association with certain letters, the children learn to reproduce the tones absolutely when given the letters. For example, the tone G, or A, or C, is struck on the piano. The sound is fixed in the child's mind. In half an hour the test is made by asking the child to reproduce the tone as he thinks it should sound. The piano is again played to re-check the child's judgment. The original pitch will be retained with increasing success after two or three days practice. In this connection the tendency of a child to sing a song in its original key, without suggestion, may be noted. By teaching songs with the piano at an invariable pitch level, and ascertaining the pitch at which these are sung independently by children, an idea of their ability to acquire absolute pitch might be gained. This is, to all intents, a device in delayed recall, musically speaking.

Those who do not possess perfect pitch often like to deprecate its value or say that the acquired facility does not justify the expense of time necessary to its attainment. Probably the chief point of contention centers around the question of whether the person who listens to a piece in the key of G and thinks it in F is not getting just as much out of it, musically, as though he thought it in G. The chord relations and harmonic progressions are, of course, the same—be the key F or G. Wagner was without the power of absolute pitch, while Brahms and Mendelssohn possessed it.

No one will deny that the subject of absolute or perfect pitch has its fascination from the standpoint of musical interest. Historically it has given rise to the most amusing anecdotes and situations. It has been featured as a "stunt," a "Casus Rarissimus," evidence of rare talent, and what not. Conservatively, we might say that a strong emotional feeling for music as a whole is more important than the uncanny recognition of isolated tones. Yet there is the spectacular association of perfect pitch with the musically endowed and gifted. In any case we recognize the problem of perfect pitch as one that is subtle and complicated, even as it possesses important implications in music-education. Research spent in the interests of further light on the problem will not be unwelcome, and certainly not premature. The subject is as old as music itself.

<sup>1</sup> James L. Mursell, *Principles of Musical Education*, p. 21.

<sup>2</sup> Evelyn Gough Bacon, "The Effects of Practice Judgments of Absolute Pitch," Doctoral Dissertation, 1920, Columbia University, New York.

# A Code of Ethics for School Musicians

This clear-cut analysis of the community service functions of public school musical organizations, with the concluding regulations governing "outside" performances, represents the "Code of Ethics" recently approved by the Pennsylvania State Education Association and the Conference of Pennsylvania Locals of the American Federation of Musicians.

THE PUBLIC SCHOOLS exist for the education of youth. The public is entitled to, and should demand, the best possible educational results.

Worthy and appropriate educational results are often such as are interesting and useful to the public, not primarily as educational exhibits but for intrinsic worth as entertainment. Of such nature are the results attained by groups of students in the orchestras and bands.

The public is interested in the school orchestras and bands for educational reasons, but frequently it is desirous of music for some occasion outside of the schools. These occasions may be motivated by the thought of contributing stimulus or encouragement to the school music organizations, or by the hope of attracting attention to its own projects without regard to the effect upon the schools. Consequently there are numerous requests for the services of school orchestras or bands, or small groups of players from these organizations, to provide music for all sorts of occasions.

The effect of any pupil activity undertaken under school auspices, upon the educational, physical, mental and moral welfare of the students, is the first and most important consideration that must be weighed by public school officials. That is their specific responsibility.

The social and ethical education that results from participation in the right sort of civic and community affairs should be weighed as a value to the students. These values, however, may be highly variable and are relative to other values.

The occasion may be one which represents a comparatively low order of civic interest and purpose.

The occasion may represent the principles or program of only a small group of citizens and be contrary to the principles or purposes of an equal or larger group.

The occasion may be sharply limited to the interests of a sect, a church, a club membership or a society. Though these may be good in themselves, service to one would imply obligation to serve all, and the schools have neither time nor energy to serve the community when it is divided into a multitude of small units.

An occasion, although having a public welfare bearing, may have its strongest bearing upon private welfare. Better business is of public interest, but a band or orchestra, for example, playing as an attraction in a department store may be considered as detracting from business by the other department stores. Even if all the department stores were included, the civic welfare grows obscure in such cases, and the civic spirit gained by the pupils can be neither very great nor very clear as to value.

On any occasion, even one that represents a civic purpose or interest, some citizens may feel that their group interests are injured. Contributions of free music from the schools affect, for instance, the welfare of the professional musicians. They see themselves as citizens who own property, pay taxes, and support the schools, just as other citizens do. They play gratuitously for charity and have no objection to others doing likewise. If the city or county opens a bridge or a park, that is a matter of general civic interest. But the professional musicians do not believe that they should donate their music any more than the manufacturers should have donated materials for construction, and if music is engaged they believe it should be paid for. Civic interest on the part of the public school system is conceded, and possibly the public schools, as

a governmental institution, should participate. But unless the ceremonies are considered of sufficient importance to justify the participation of *all* the students, it is clear that detailing a band to play reflects a belief that the schools owe a duty to the government rather than a belief that civic education is to be imparted to the students attending. The government is the people, and the people's interests are not best served by *competing* with professional musicians rather than paying a little more public money out in wages to professional musician-citizens.

In a clear-cut case of proper civic interest, the students who are asked to play for an occasion may be asked to lose more than they gain. Incidents are known where school bands have lost a half-day of school, marched in a cold rain for several miles (with disastrous after-effects), played nothing that could possibly have done anything for them musically or mentally, and bruised their lips by playing while marching over rough ground so that they were unfit for their scheduled playing at school for several days. They gained nothing comparable to what they lost. They had a right to ask an accounting of those who are their guardians in school-music matters.

School organizations have no justification for playing outside of the schools on the basis of statements to the effect that funds are not available for the employment of professional musicians, or that if a school organization cannot be had professional musicians cannot be or will not be employed, or that the school organization is to play without remuneration of any kind.

In view of the foregoing discussion, it is recommended that public school organizations contribute music only as hereinafter provided:

(1) For school functions, initiated by the schools as part of a school program, whether in school buildings or other building.

(2) For community functions organized in the interests of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association, educational committees of community organizations such as Civic Clubs, Women's Clubs, Music Clubs, Rotary Clubs, Kiwanis Clubs, etc.

(3) For school exhibit purposes as part of the school district's courtesies to educational organizations or educational conventions being entertained in the district.

(4) For civic occasions of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and co-operation of all persons, such as the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries, but only when such participation would not in the least usurp the rights and privileges of local professional musicians.

(5) For worthy local charity, such as the Welfare Federation, Red Cross, hospitals, etc., when and where local professional musicians would likewise render their services gratuitously.

(6) For any educational and civic service that might beforehand be mutually agreed upon by the Superintendent of Schools and the official representative of the local professional musicians.

Members of the "Code" Committee: Will Earhart, President, Department of Music, Pennsylvania State Education Association; Frank L. Diefenderfer, President, Conference of Pennsylvania and Delaware Locals, American Federation of Musicians; Ralph Feldser, Secretary, Conference of Pennsylvania and Delaware Locals, American Federation of Musicians; M. Claude Rosenberry (Chairman), Director of Music Education, State Department of Public Instruction.



# ✓ Check List of Preferred Teaching Materials

With the forthcoming Music Educators National Conference in mind, we are thinking in terms of what in other circles are called "staple commodities." In the three columns below we have gathered together a number of things that are basic in any well ordered educational system. It is no accident that these materials have received widespread recognition and approval from music educators the country over.

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« « « » » »

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« « « » » »

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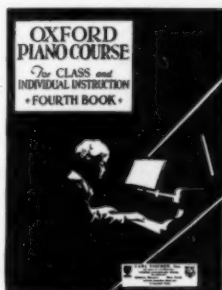
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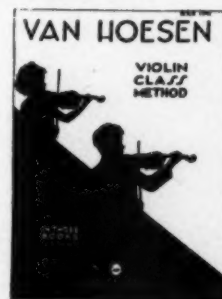
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# The High School Graduate and The Church Choir

In "A Challenge to Music Educators" in the September Journal, Esther Goetz asked if the choir directors are justified in blaming the music supervisors because so few school-trained singers are willing to join church choirs. Following is the third installment of replies. In the next issue the discussion will be concluded.

## A Tip to Church Music Committees

*Music Educators Journal,*  
Chicago, Ill.

ONE OF THE WORST FEATURES that I have found in church choirs is in the church with a rather limited budget that still clings to the old idea that its music must be administered by two separate people—an organist, and a choir director. The result is that in order to secure an acceptable organist the church must pay a reasonable salary, so the balance of the appropriation, if there be any, goes to anyone who will accept the choir-master's post. This person who serves—many times without salary—is generally worth just about what he gets. His lack of ability to put on a program comparable to that of school music needs no amplification. Furthermore, the organist, often the more capable musician of the two, is subservient to such a director. The church of this type must be educated to spend its money for the services of one capable musician who can both play and direct. On the side of the school music educators, the most just criticism of their work that I have heard is that in many communities the students never perform after they leave school. In other words, especially in the smaller communities, graduates are not offered the opportunity to sing and play in community vocal and instrumental groups under trained leadership. Here is the challenge to the music educator with a serious interest in his work. The community chorus, band, and orchestra are his projects, waiting for him to organize and develop them, and so form a logical outlet for the material he creates. Let him not fool himself! The future of his job rests upon the service that his graduates furnish to the community.

J. EDWIN CONLEY, *Instructor in Instrumental Music,*  
Central Falls, R. I., School Department

## They Sing and Keep on Singing in Rochester

*Music Educators Journal,*  
Chicago, Ill.

A SURVEY OF Rochester pupils' interests and activities in music showed that over five thousand were singing in the various church choirs of the city. In fact, when some of our high school choirs have had engagements to sing in church on Sunday evening, so many members of the school choirs were also

singing in church choirs that there has been some difficulty in adjusting the conflicts.

On each Saturday, one thousand instrumental pupils come together to take additional lessons and instruction in ensemble. Five hundred high school choir members, not satisfied with five hours a week of choral work, meet on Saturday for two and three hours of additional instruction—and over three thousand more have asked for the privilege of coming. Musical organizations of our city have no difficulty in filling their ranks.

In communities where pupils "are bored" instead of getting pleasure and satisfaction from music probably the cause, in most cases, is the fact that the teachers drill so much on the technical side of music that all of the art and inspirational values are lost.

As to the statement made by a JOURNAL contributor that members of the high school choruses are told everything to do and are not taught to think for themselves, that again depends entirely upon the skill of the teacher. In Rochester, practically all of our choir members are in the voice classes where each pupil is taught to interpret solos independently.

One of our high school boys was asked why he gave up every Saturday morning to spend three hours singing in the Inter-High 'A' Cappella Choir. He said, "This choir is the most thrilling experience in my life. Singing these wonderful choruses with all these good singers means far more to me than anything else in school."

It is my opinion that if students do not care to sing in church choirs or community affairs after graduation, there is something radically wrong, either with school music teaching in that town or with the church choir directors, or both.

CHARLES H. MILLER, *Director of Music,*  
Public Schools, Rochester, New York

## School Music Does "Carry Over"

*Music Educators Journal,*  
Chicago, Ill.

IN MY OPINION, THE BLAME for non-participation of high school students in church choirs and other community musical activities, as found in many cities, should be shared equally by the school directors and the choir directors. True, many school directors do not seem to succeed in inculcating in pupils deep and lasting love for music. Yet to an equal degree have the choir directors failed



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Preliminary arrangements regarding certification of eligibility, enrollment, etc., will be carried on as usual through the headquarters office in Chicago. The next issue of the JOURNAL will contain complete information regarding housing, enrollments and other details in connection with the contests.

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to make the church choir work interesting to the youth of the community.

The school director needs to focus interest upon the joy of singing in itself, and not hold up as the great aim the preparation for some concert, festival or contest. Of course, when a pupil *loves* to sing, he enjoys singing for others, and it is such pupils that make a concert or festival a pleasure to hear and not merely a mechanical production.

This year in the Wilkinsburg Senior High School of 1,900 pupils, about 450 elected chorus. Of these, 100 are in the advanced group known as the A Cappella Choir. It is the ambition of all the pupils to get into this group, so the ideals set forth there are really those held before all groups. Some of the factors we believe to be responsible for the gratifying results in the way of "carry over" into community life are: (1) The personnel of the choir is made up on a competitive basis, and applicants are ranked by the pupils' *own selection* from all those who "try out." (2) Daily singing by the group for the student body in chapel. (3) A reasonable number of public appearances in concerts for civic organizations, radio and annual music festival. (4) Students conduct their own interpretations in class. (5) Encouragement of small ensembles, which rehearse independently of school administration, at home or after school hours, and which have a strong social attraction. (6) Monthly programs during class periods by individuals and small ensembles. (7) Singing of a wide variety of good music.

A recent investigation revealed that our "Alumni Choir" meeting once a month independently of school administration, has held 85 per cent of the graduates together. Of these, about one-half are in additional civic choruses. Though Pittsburgh and vicinity has been called the "last stronghold of the church quartet," many local churches have recently established chorus choirs largely supported by these same graduates.

A common weakness of church choirs seems to be poorly conducted rehearsals. This is a fault which cannot be excused.

Pupils complain of wasted time at rehearsals and irregular attendance of members more often than of lack of the ability of the director, though some complain of what they call "lack of interpretation" of the music sung. If the church choir director would only learn the importance of having a limited number in his choir, the number being about 60 per cent of the members available, he could soon correct much of his trouble. Regular attendance is his problem, not that of the school director, but it can be solved. In one church choir in our city there are fifty "regular" members and sixty on the waiting list who are known and used as "substitutes." Rehearsals begin on the dot at seven o'clock and close exactly at eight-fifteen. During that time the choir *works*, rehearsing from six to ten anthems, some of which are merely sung through because of previous detailed rehearsing. A member must notify the director if he cannot be at rehearsal, so that a substitute may be called in to take his place. No one can sing Sunday who does not attend the rehearsal, except in case of a substitute filling the place of a member taken ill after the Thursday rehearsal. In this way every one of the fifty robes is filled for all rehearsals and the two services on Sunday. In this choir, seven out of the fifty regular members are in the Senior High School A Cappella Choir, and fifteen are members of the Alumni Choir. Of the sixty substitutes, nine are members of the Senior High School A Cappella Choir, and seven of the Alumni Choir.

It is my firm conviction that choir directors generally would be able to interest young talent if they had the courage to establish rules regarding attendance and length of rehearsal time, and then adhere to them rigidly. Better accept sixteen regular members out of twenty-five available and consider the remaining nine as substitutes. When this policy is adopted, the number of regular members can soon be increased because of the increased number to become interested.

FRANK C. BIDDLE, *Director of Music, Public Schools, Wilkinsburg, Pennsylvania*



MUSIC TEACHERS NATIONAL ASSOCIATION BANQUET

Fully in keeping with the traditions of its fifty-seven years, the annual dinner at the Bellevue-Stratford Hotel was a major function of the convention of the Music Teachers National Association in Philadelphia. Members of the National Association of Schools of Music, whose convention was held at the same time, joined with their M. T. N. A. colleagues in this banquet. **Insets**—the newly elected presidents. Left to right: M. T. N. A.—Earl V. Moore, Musical Director, School of Music of the University of Michigan; N. A. S. M.—Howard Hanson, Musical Director of Eastman School of Music. (See news notes on page 60 for names of officers elected by both organizations.)





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| 2. <i>Old Uncle Ned</i>    | 5. <i>Old Folks at Home</i>               | 9. <i>Under the willow she's sleeping</i> |
| 3. <i>Nelly was a Lady</i> | 6. <i>Massa's in de cold, cold ground</i> | 10. <i>Old black Joe</i>                  |
|                            | 7. <i>My old Kentucky home</i>            |   |

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| 2. Viola          | 7. Trumpet, Clarinet, Soprano and Tenor Saxophones | 11. Trombone, Bassoon, Baritone |
| 3. 'Cello         | in Bb (Trombone or Baritone, treble clef)          | 12. Eb and BBb Tubas            |
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|---|---|
| 1. Gavotte célèbre.....Padre G. Martini                 | 8. Intermezzo ( <i>L'Arlésienne Suite</i> ).....Georges Bizet |
| 2. Moment Musical No. 3.....Franz Schubert              | 9. Turkish March.....Ludwig van Beethoven                     |
| 3. Capriccio in A.....Joseph Haydn                      | 10. Minuet from <i>Symphony in E</i> .....Wolfgang A. Mozart  |
| 4. Hunting Song.....Gustave Lazarus                     | 11. Gavotte from <i>Paris and Helen</i> .....C. W. von Gluck  |
| 5. Gavotte and Musette.....Johann Sebastian Bach        | 12. Hungarian Dance, No. 5.....Johannes Brahms                |
| 6. Largo from <i>Xerxes</i> .....George Frideric Handel | 13. Humoresque, Op. 10, No. 2.....P. I. Tchaikovsky           |
| 7. Bourrée in G minor.....Johann Sebastian Bach         | 14. Ballet Music from <i>Rosamunde</i> .....Franz Schubert    |

### INSTRUMENTATION

- |                                      |                                   |  |
|--------------------------------------|-----------------------------------|--|
| 1. 1st Violin                        | 10. 2nd Clarinet in Bb            | 19. Trombone (or Baritone) (Treble clef) |
| 2. 2nd Violin                        | 11. Bassoon                       | 20. Eb Tuba                              |
| 3. 3rd Violin (substitute for Viola) | 12. 1st Horn in F                 | 21. Eb Alto Saxophone                    |
| 4. Viola                             | 13. 2nd Horn in F                 | 22. C Tenor (Melody) Saxophone           |
| 5. Violoncello                       | 14. 1st Alto (or Melophone) in Eb | 23. Bb Tenor Saxophone                   |
| 6. Double Bass                       | 15. 2nd Alto (or Melophone) in Eb | 24. Timpani                              |
| 7. Flute                             | 16. 1st Trumpet (or Cornet) in Bb | 25. Drums                                |
| 8. Oboe                              | 17. 2nd Trumpet (or Cornet) in Bb | 26. Piano                                |
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# California-Western School Music Conference

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AMY GRAU MILLER, Pasadena, Calif., *Director*  
CHARLES M. DENNIS, San Francisco, Calif., *Director*

**D**EAR FRIENDS of the California-Western Conference: This has been open season for splendid programs of our district groups. Within three weeks there have been meetings of the Northern, Southern, and Bay Districts and all are worthy of reports in the JOURNAL if space permitted. These district organizations are doing things that cannot be done by the larger organizations. They are more intimate, they permit people to get acquainted, they are like family gatherings, and they furnish excellent opportunity for uncovering talent and training workers for the larger conference sections. They are indeed one of the most important activities of our C.W.S.M.C. and your present officers are very glad to encourage and promote them in every way possible.

However, at this time I should like to remind you of some of the important things the Music Educators National Conference is doing which could not be accomplished by local districts, no matter how fine they may be. Does our National Conference have any real values for music teachers of the Pacific Coast? Does it actually do anything practical for us that we could not do for ourselves? I should like to begin to answer that question and let you continue answering it according to your own experience. How many of you have ever attended a National meeting? Did you stand around at your first meeting with eyes as big as saucers, and hearts beating quicker with excitement, afraid to sleep lest you miss something? Then you know what is coming in New York. May I urge you to go if possible? It is an experience that will pay dividends as long as you teach and give you lasting happy memories. It will be worth many sacrifices.

But whether we go or not, that meeting in New York will affect our teaching out here in California, Nevada and Arizona. Every meeting of the National Conference has affected our work. Do you remember the thrill of the first National Orchestra at Detroit in 1926? Didn't we have an All-California orchestra shortly after for the Superintendents Convention in Sacramento? After a while some one in the National meeting suggested that instrumental music would

## Some Thoughts About Our National Organization

function in the lives of more young people through small ensembles and soon ensembles of all kinds had their place on the National Conference programs. Each Saturday evening at 6:30 when we hear the Pacific Coast School Music Broadcasts are we not hearing ensembles that had their beginning at the National Conference? And then the publishers were there to hear the discussions and when our ensembles play, they are using the very music arranged and published for us by the publishers who were at that same National meeting. Could they afford to publish what we ask? But when Los Angeles and Seattle join hands with New York and New Orleans and Pittsburgh and Minneapolis and Chicago, can we not have almost anything?

What of the vocal work? A few years ago a cappella choirs were scarce. In 1928 at the Chicago meeting Percy Scholes paid high tribute to the instrumental music of the high schools of the United States but he seemed to think our choral music behind that in England. The vocalists at that meeting picked up the challenge. Two years later they put on one beautiful choir after another. Percy Scholes was there again, and I remember his saying that if we continued to improve in the next few years as we had in those two years, England might have to look to her laurels. And now as you listen to the lovely choirs of the Pacific Coast each Saturday evening, do you realize that they had their impetus back there in Chicago and do you further realize that these choirs are largely singing music arranged and published as a result of the Biennial Meetings of the M.E.N.C.?

Yes, the New York meeting will affect us whether we acknowledge it or not. Whatever is emphasized there, we will soon be emphasizing out here, and whatever music is published and whatever materials are created as a result of that meeting, those are the materials that will be used on the Pacific Coast by you and me.

But the biennial meeting is only one activity of the National that affects the teachers of the Pacific Coast. Do you realize what the Chicago office actually does for us? First of all it furnishes free and expert advice for new and inexperienced officers of the C.W.S.M.C. The headquarters staff has had years of experience. Your present officers will make mistakes, but they will make fewer mistakes, and you and they will be saved much grief, because of the help of our permanent office.

Believing that our broadcasts constituted one of our most important activities this year, your Board authorized the president to prepare and mail a letter to every music teacher in this field. Do you know that the president wrote the letter and the National Conference through the Chicago office furnished the stationery, prepared the letter, addressed the 2,000 envelopes, mailed them and even paid the bill because they found they could consider this the "first gun" in the National Conference membership campaign? And do you also know that you can write to the Chicago office and that you can for very little money obtain valuable bulletins on many phases of school music? Then consider our JOURNAL, the official magazine of the M.E.N.C. and its six Sectional Conferences which include of course our own C.W.S.M.C. Could a small group publish and distribute such a magazine? And here it comes to us six times a year with much space for our own California-Western news and including messages from leading educators of the entire field. It becomes at once an important part of the equipment of every progressive teacher in our field. By the way, why not find an article that might interest one of the potential members among the 2,000. Hand it to such a teacher and let her have a day or two to think it over. Of course you cannot lend it for long. It belongs on your desk. It has important values for you, and you will need it but you can share wisely for a day or two.

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far as music education is concerned. Every phase of music and every level of the educational program has its place. Could we do that for ourselves?

And lastly there is a service you may never have understood. The leaders in the National Conference follow the N.E.A. and Superintendents' Convention. They are there to learn the newest theories of education and to see where music fits in. And they are there to present the special needs and claims of music itself to those who employ teachers and determine the place of music in the general program and budget. It would be difficult to estimate the service rendered to us out here by our National Conference at the Dallas meeting of Superintendents some years ago when our own Superintendents listened to the great National Orchestra and thrilled to the universal appeal of music as evidenced by the choruses of various nationalities.

Yes, we teachers of the Pacific Coast owe our National Conference sincere and abiding gratitude for the service it provides. Is it not a satisfaction to feel that as we join the C.W.S.M.C. we also become a part of the National Conference? We have a real and vital part in helping to bring to pass the very steps I have outlined here. Every member should become thoroughly informed regarding the activities of the National and of our particular section of it. Then we would be in a position to talk intelligently with the 1,400 potential members in our field. We want a National Biennial Meeting out here. When all of our 2,000 are united for progress and trained with experience in our district groups, when we learn to appreciate all the National means, and when we strengthen the music teaching in every corner of our field, will not the National want to come? What can you do to help? Do it now. Don't forget to pay your 1936 dues promptly.

MARY ELIZABETH IRELAND, *President.*

### The Challenge of Great Opportunity

▲ "SUPERVISORS AND TEACHERS of music are facing the most vital and significant period in the history of music education." This statement might well be the crystallized sentiment of the hundreds in attendance at the recent annual mid-winter meeting of the Southern District of the California-Western Conference at Los Angeles. For all sensed in the most vivid way the urgency of the problems facing the music educator, whether in large or small fields, the dynamic power of the organization itself in taking up the challenge of these problems, and the immeasurable value of the Music Educators National Conference, not only to the cause of music itself, but to the educator personally.

In the changing social and economic order the music educator may have occasionally been challenged. But to him who is abreast of the times, the need of music in the social structure was never more imperative. The opportunity for service through music in education was never greater. The demands upon the individual and the organization were never more exacting. We may well recognize this general situation and carry on our struggle for the cultural and aesthetic values with unflinching enthusiasm. We need at the same time to make real and vital its contribution to the needs of better living.

Hand in hand with our stand for the highest ideals in musical experience must go the campaign to make every teacher of music a member of, and beneficiary of the power of the Conference organization. We who know its indispensable place need have no hesitation in carrying the torch to others. In procuring new members, we benefit all concerned, including the public whom we serve. Let every Conference member become an apostle to secure at least two new members. The result will be electrifying. It is trite but true that "In union there is strength."

S. EARLE BLAKESLEE,  
*First Vice-President.*

### Pacific Coast School Music Broadcasts

▲ FOLLOWING is the program for the Pacific Coast School Music Broadcasts for January, February and March, sponsored by the California-Western and Northwest Conferences, as announced by the General Chairman, Leslie P. Clausen:

**January 4, KHJ, Los Angeles.** Los Angeles City Schools: Combined All-City High School and Junior College Orchestra, Dr. E. A. Cykler, Director. Washington High School Girls' Quartet, Mrs. Olga Sutherland, Director.

**January 11, KOL, Seattle.** Everett City High School Orchestra, Washington, Raymond Howell, Director. Choral group from Anacortes City High School, Washington, Inez Jackson, Director.

**January 18, KFRC, San Francisco.** Marin Junior College A Cappella Choir and orchestra, Clinton Lewis, Director.

**January 25, KHJ, Los Angeles.** Chaffey Junior College A Cappella Choir and small instrumental group, S. Earle Blakeslee, Director.

**February 1, KOIN, Portland.** Program presented by the Franklin High School, Portland, Robert Walsh, Director.

**February 8, KFRC, San Francisco.** Program to be announced.

**February 15, KOIN, Portland.** Portland Grade School Orchestra, Verne Preston, Director. Mr. Goodrich, speaker.

**February 22, KHJ, Los Angeles.** Small ensemble of antique instruments. Madrigal singers from Pomona College, Claremont, Herbert Gray, Director.

**February 29, KOL, Seattle.** High School Band from Aberdeen, Washington, Victor McClellan, Director. Bremerton High School choral group, Wallace Hannah, Director.

**March 7, KFRC, San Francisco.** Program from the San Francisco State College.

**March 14, KFPY, Spokane.** A Cappella Choir from the Washington State Normal School, Cheney, Washington, Lloyd Rowles, Director. Instrumental ensemble from the Rogers High School, Spokane, Washington, Glenn Starr, Director.



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By the River Glommen.....Grieg-Branscombe  
Aloha Oe.....Lilioukalani-Kramer  
The Scarlet Sarafan.....Harvey Enders  
(with Soprano and Alto soli)  
Yolanda Sleeps.....Tchaikovsky-Kramer  
Down by the Sally Gardens..Richard Donovan

### FOR MALE VOICES

(T. T. B. B.)

Chicken in de Bread Tray....Harvey Enders  
Children's Drum Song....Taubert-Mendelsohn  
Farewell at Morn.....Pessard-La Forge  
Weep You No More.....R. A. Merwin  
Dream, A.....Grieg-Lefebvre

### FOR MIXED VOICES

(S. A. T. B.)

The Lass With the Delicate Air.....Arne-Fox  
(with Soprano solo)  
They Never Met.....Wilhelm Schaffer  
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Glory.....Charles W. Cadman  
Spanish Ladies.....George Mead

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### Bay District

▲ **SCHOOL MUSIC CLINIC:** A program of eight forum or small group consultation periods comprised this interesting and profitable event on December 14. The groups met in various studios in the Sherman and Clay, and Waters and Ross buildings. Following is the list as programmed: (1) Brass Problems, Joseph Weiss; (2) Violin Problems Clinic, William F. Zech; (3) A Cappella Choir Problems, William Erlendson; (4) Piano and Organ Problems in the Schoolroom and Community, Raymond L. White; (5) Clarinet-Saxophone Clinic, John Geanacos; (6) Voice Production Problems of High School Students, Mynard Jones; (7) Creative Music Problems and the Activity Program, Roy E. Freeburg; (8) Hammond Electric Organ Demonstration, Leslie V. Harvey.

The social committee, Mrs. Gertrude Norgard, Chairman, arranged a dinner and Christmas party, which was held at the Women's City Club. Reverend Edgar Boyle, Supervisor of Music, San Francisco Parochial Schools was the principal speaker. His subject was "The Influence of the Liturgy Upon Modern Music."

*News Letter.* Members of the Bay Section were much pleased with the December issue of the news letter, which came out in two colors, and was filled



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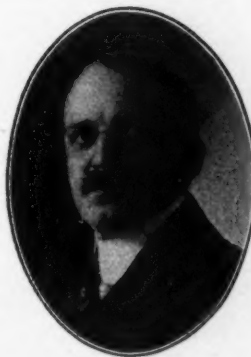


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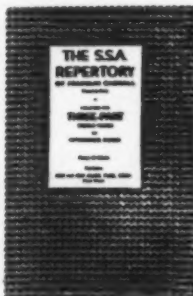
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<input type="checkbox"/>	KAZZE, L.	29th Psalm..... .25
<input type="checkbox"/>	LEVENSON, B.	Oh, My Man Is Dull (Russian Folk Song)..... .12
<input type="checkbox"/>	WIDOR-DUANE	Contemplation ..... .12

### WOMEN'S VOICES

<input type="checkbox"/>	DEBUSSY-DUANE	Reverie (S.S.A.)..... .20
<input type="checkbox"/>	KLEMM, G.	Love Is Calling (S.S.A.)..... .12
<input type="checkbox"/>	LEVENSON, B.	Oh, My Man Is Dull (S.S.A.A.), (Russian Folk Song) ..... .12
<input type="checkbox"/>	LEVENSON, B.	The Lost Maiden (S.S.A.), (Russian Folk Song) ..... .14

### MALE VOICES

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with interesting news and comments. Editor Wm. E. Knuth, Secretary of the Bay District Conference, deserves a vote of thanks and appreciation.

*Our Challenge.* A year ago a few of our friendly and professionally minded members set in motion a Bay-Section Conference organization, first intended as a social enterprise but soon developing into a professional study group. No one doubts the great benefits all have derived from these meetings. However, we have just started and each year we should grow stronger professionally and numerically until we embrace all the people in the music teaching field in Northern California. Ours is a profession worth working in and working for. Our attitude toward our profession is the attitude the public and all concerned have toward us. We have an ever-increasing field. We have made a good start but the opportunities are so great that our work is never finished.—ARDEN W. ALLEN, President.

### Southern District

The annual winter meeting of the Southern District, held at Los Angeles December 14, was successful from every standpoint. The program, arranged by president Leroy W. Allen in coöperation with the officers and committees, included a general session, luncheon and three section meetings—virtually a conference in miniature. Topics for the section meetings were: (1) Integration and Music Appreciation—Elementary School. Gertrude Fisher presiding. (2) Integration and Music Appreciation—Secondary School. William C. Hartshorn presiding. (3) Radio, A Cappella Choir and Instrumental Activities. Leslie P. Clausen presiding.

Speakers included: Leroy Allen, L. E. Behymer, Minnie Gant, William N. Goodwin, William C. Hartshorn, Lillian Lamoreaux, Irving Pichel, Maxine Russell, Dr. Bruno David Ussher. Demonstration and musical programs were provided by: (1) Pupils from the sixth grade of Whittier School, Long Beach, Bess Suits, classroom teacher, (2) Columbus Elementary School Choir, Glendale, Helen Robinson, Director. The combined Senior Glee Clubs of John Marshall High School, Los Angeles, Robert Sargent, Director; accompanists Barbara Ebinger and Marvin Solomon; Frank L. Anderson, organist. (3) Women's Glee Club of Santa Barbara State College, Helen M. Barnett, Director. (4) Belmont High School Orchestra, Chester A. Perry, Director. Catherine Sargent, Harp, and Robert Koff, Solo Violinist.

New officers elected: President—Elsa Brenneman; Vice-President—William C. Hartshorn; Secretary—Beryl Jeter; Treasurer—Ruth Markell; the retiring president, Leroy Allen, automatically becomes a member of the board of directors.



# Southwestern Conference

JOHN C. KENDEL, Denver, Colo., *President*  
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 GRACE V. WILSON, Wichita, Kan., *Director*

## Tulsa, 1937

THE BOARD OF DIRECTORS of the Southwestern Conference is happy to announce that Tulsa, Oklahoma, has been chosen as our meeting place in 1937. Our genial host, George Oscar Bowen, has extended to us not only the keys to the city, but to the whole state of Oklahoma as well. We are sure that this announcement will meet with the approval of all members of the Southwestern and we congratulate the conference, as well as George Oscar, on the unanimous decision of the Board of Directors.

## New York, 1936

We of the Southwestern Conference are eagerly looking forward to the great meeting which Herman Smith and the convention committee have prepared for us in New York. May we urge every person interested in school music to immediately show his interest and enthusiasm in our cause by sending in his membership dues for this year. It is our sincere wish that many of us may find it possible to avail ourselves of the privilege of making the pilgrimage to New York this spring. For those who

have never visited New York, this meeting should prove of greatest interest, with the double privilege of attending the conference and making a first-hand acquaintance with the city. Everyone should make the journey if it is at all possible; you will find the time and money a real investment. Those who are acquainted with New York City will need no urging, as this convention should prove a veritable landmark in the history of our organization. Details of the program will be found in the JOURNAL, so that it will be unnecessary for me to suggest the feast that is in store.

The Southwestern Luncheon will be held on Tuesday, March 31. All members of the Conference are urged to attend. We are planning an interesting program and promise very definitely that the luncheon will be over in time so that all may attend the afternoon sessions (there will be several to choose from!). Definite announcements of the meeting place will be published in the next issue of the JOURNAL.

May I take this opportunity of wishing every music educator in the Southwestern Conference a year full of good things, and that 1936 may prove the most prosperous and happy year in the lives of each and every one of you.

JOHN C. KENDEL, *President.*

Colorado Instrumental Directors Association held its annual clinic on Friday and Saturday, December 13 and 14, at the Acacia Hotel in Colorado Springs. Officers elected for the coming year, with terms beginning July 1, 1936, are as follows: President—Donald Haley, Longmont; Vice President—Ronald Faulkner, Greeley; Secretary-Treasurer—Herbert K. Walther, Englewood; Board of Directors: John Roberts, South Denver; Rei Christopher, Pueblo; Bert Kibler, Colorado Springs; H. W. Kane, Las Animas; Gus Jackson, Eads.—Herbert K. Walther, Secretary.

Texas. On Friday and Saturday, January 31 and February 1, the Texas bandmasters met at the Gunter Hotel in San Antonio for a two-day band clinic. Registration was at the Gunter Hotel, the clinic meetings were held in the City Auditorium. William D. Revell of the University of Michigan, conducted the clinic, and the Weslaco High School furnished the band for the clinic.—Ward G. Brandstetter.

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**G**REETINGS of the Season and a Happy and Prosperous New Year! We have had a busy December according to the records and reports coming in. As you know, our new fiscal year began January 1, 1936, and we are in the midst of the big drive for memberships which will culminate in the National Conference at New York, March 29. The state chairmen are actively and personally engaged in contacting all music workers who are engaged in music education. State committees have been formed and responsibilities accepted by every member and friend of music whether on committees or not. State quotas have been promised, and it is up to all of us to join forces in the most significant coöperative movement ever launched for music in the school, home, and community.

We, in the Eastern Conference, have the good fortune for the first time in several years to attend a National Conference right in our own district and we must capitalize on the opportunity for inspiration, education, and expression that is offered to all who accept it. We receive all of these things in bountiful proportion according to the effort and interest that we give to them. I read of a great executive in industry who said that when he was a young man he happened along on the right side of the street where a sign caught his eye—"help wanted." He went in, got the job—and made good. He now claims that he was lucky and that others could have done just as well. Many "help wanted" signs could be hanging out today for music if stronger movements could be organized to reveal the value of the wonderful progress and contribution that music has made and is making to American life in all of its virility of expression. We need individual leadership, not with the thought of personal gain, but for the satisfaction of service. I know that it may seem tough to give up Christmas holidays for convention attendance and summer time for college or personal study, but that is the only way to become truly professional. Attendance at the National does not call for these restrictions but comes during the school term as it should. Enroll now and bring a strong delegation from your county or town.

## "Mind the Music and Your Step"

We have plans well under way for the Eastern Conference luncheon at New York, March 31. Laura Bryant of Ithaca, Past President, is chairman and has a strong committee—in fact the "Reunion in Pittsburgh Committee"—at work. One of the features of the luncheon will be the singing of state or selected songs by the group from your state and my state. There will be a fine program and a good time guaranteed. The luncheon is scheduled for Tuesday, March 31st. Your state chairman needs your vocal support as well as local presence.

M. Claude Rosenberry, Chief of the Division of Music of the State Department of Instruction of Pennsylvania, and a former president of the Eastern Conference, is chairman of a Conference luncheon for Pennsylvania music folk, which will be held on Thursday, April 2, in New York. Pennsylvania is a large state, and we take great pride and pleasure in getting together at every opportunity to talk over our mutual problems and the progress of music in our state.

On Friday, December 27, the Music Department of the Pennsylvania State Education Association held an interesting session at Harrisburg. Richard W. Grant of State College and President of the Department, presided. The speakers and topics were as follows: George L. Lindsay, Philadelphia—The Relation of Music Skills to Social and Recreational Practices; Glenn Gildersleeve, Dover, Del.—The Rural Music Program; Symposium—The Integrated Music Program. Chairman—M. Claude Rosenberry, Harrisburg. Speakers—Mary E. Gillespie, Lebanon Valley College; Howard Lindaman, Altoona; and Daniel Auchenbach, Johnstown.

The musical program was presented by the Girls' Glee Club of Sunbury High School under Katherine P. Reed, and Robert Isele, trombonist of John Harris High School, Harrisburg. The meeting

was well attended and most worth while under the inspiring leadership of Richard Grant. The musical selections were beautifully rendered and worthy of presentation at a major music conference. The In-and-Out Harrisburg Music Supervisors Club acted as host at the luncheon and get-together at the "Harrisburger" with William M. Harclerode, President, as chairman. The keynote of the meeting was a call for practical and significant outcomes of school music practices in town and rural schools. It was proposed that the Music Department of the P. S. E. A. encourage all of the nine convention districts of the state to hold more frequent professional music meetings and that each district elect a representative to act as members of an advisory council to coöperate with the activities of the Music Department. Daniel Auchenbach, Director of Music of Johnstown, was elected president for 1936. The first All-State High School Orchestra, organized by the Pennsylvania School Band and Orchestra Association, presented a fine program on Friday evening, December 27, at the General Session of the Association. The large and representative orchestra won a triumph under the baton of Will George Butler, Director of Music, Mansfield State Teachers College.

The Music Teachers National Association held the Fifty-seventh Annual Conference in Philadelphia, December 27-31. Many school music educators were present and took an important part in the proceedings and programs. The educational and musical programs were unusually fine, and the attendance was good. The writer was chairman and speaker on the Orchestra Forum at which Hans Kindler, Director of the National Symphony Orchestra, Washington, D. C., and Ernest LaPrade of the National Broadcasting Company, presented illuminating pictures of their activities. The orchestra of the Mastbaum Vocational School of Philadelphia, Maier Levin, Conductor, presented a well balanced program showing the training of public school pupils for the field of professional music. If you have never attended a Music Teachers National Association Conference, do so by all means. It is a great chance to meet

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At the present writing we are keeping the mail box open for suggestions for discussion topics for the meeting of the session devoted to Music Supervision at the National Conference. This will be held on Thursday morning and will be a panel discussion on "Why Music Supervision?" We are planning to discuss numerous questions and phases of music supervision and will limit topics to five minutes each so that we can cover a wide field. You are invited to send in topics in advance and join in the discussion. This is somewhat of a departure from conference programs and it may be difficult to record the discussion for the *Yearbook*, but we believe that great good will result and surely a stimulating and thought-provoking situation will be presented.

The Eastern Conference news is interesting and shows a cross-section of some of the music activities of the "original" states. I know that conditions are better and that school music now has good breath control, in fact, not only a "breather" but a sound second wind. With confidence and a forward look, we are headed for new levels of achievement and recognition for ourselves and the fine young people in all types of schools and communities.

GEORGE L. LINDSAY, President.

### Eastern Conference News

See also page 57

**Pennsylvania.** Plans are well under way for the membership drive in Pennsylvania. Contact has been made with all county superintendents, district superintendents, and high school principals, who have music teachers on their faculties. These officials have been asked to encourage all of their music teachers and supervisors to join the Conference. The music directors or supervisors of the forty largest cities in Pennsylvania, have been made members of the Pennsylvania City Committee. Will Earhart has been asked to take care of the Pittsburgh district. The State Division of Music, through its chief, M. Claude Rosenberry, has been of inestimable value in organizing the membership drive for Pennsylvania.—George P. Spangler, State Chairman.

**New Hampshire.** President Lindsay announces the appointment of Mildred Stanley of Hanover, as State Chairman. Miss Stanley has sent in the following comment in regard to the school music situation in New Hampshire:

"It may be of general interest to the musical public, to whom our magazine is addressed, to know that a brief survey of the musical situation in New Hampshire has recently been completed. It has been found that there are thirty full-time music directors in the state and that there are thirty-nine part-time music supervisors. This means that the majority of the school communities in





New York's First "All-State" Band, Ithaca, November, 1935

the state of New Hampshire offer some type of systematized musical instruction. It was found also that the musical activities are not confined to chorus work, but that there are forty-eight orchestras and fifteen bands among towns represented. Perhaps the most interesting information secured was that practically one-third of the communities give school credit for sustained membership in school choruses, orchestras and bands, and that this school credit may be transferred to college credit to the degree indicated. There seems to be also a growing tendency to offer courses in the history and appreciation of music and in harmony of a more advanced nature on a full-time credit basis. The survey brings out the fact that generally throughout the state, music is a recognized and worthwhile activity; that it is for the greater part under the direction of trained and qualified music supervisors. It would appear from the above survey that so far as New Hampshire is concerned, there is a growing interest in the field of music which will in the end aid in a wider range of music participation and appreciation."

**Baltimore.** The Fourth Annual Festival of Christmas Music by the Baltimore Public School Teachers Association Chorus, under the direction of John Denues, was held December 16, 1935, in the Polytechnic Auditorium. A large part of the program was given over to carol singing by the audience. The Baltimore Inter-High School Orchestra played a prelude of four numbers under the direction of Osmar P. Steinwald, Supervisor of Instrumental Music in the schools. The chorus numbers included, "The Heavens Are Telling," Haydn; "Come, O Lord with Gladness"—a Bach Chorale; "The Shepherds' Story," Dickinson, and "A Christmas Choralogue," by W. B. Olds.—John Denues, Membership Chairman of the Eastern Conference for Baltimore City.

**New York.** The membership campaign in New York is well under way. An intensive effort has been made to secure the names of every person engaged in school music work. These names are being sent to the headquarters office in Chicago as they are secured. The New York State School Band and Orchestra Association, through Secretary Frederic F. Swift, Ithaca, New York, has been especially helpful in this work. The following names are announced as members of the New York State Membership Committee: Helen Hosmer, Potsdam; Robert Leslie, Chatham; Margaret Wever, Morrisonville; Ruth Shumway, Syracuse; John V. Sackett, Syracuse; Telleta Bourne, Liberty, and Ernest Ahern, Rochester. The membership drive in New York City and the surrounding territory is making great headway under the direction of Wm. C. Bridgman, Directing Chairman of the Convention Committee. Westchester County and Long Island (Edwin M. Steckel and Imogene Boyle, chairmen) are included in the New York City area.—Francis H. Diers, State Chairman.

**The Third Annual Clinic** of the New York State School Band and Orchestra Association was held at Ithaca College, Ithaca, New York, November 21, 22 and 23, 1935. There was an exceptional attendance, with over four hundred registrations.

For this year's clinic the first All-New York State Band was organized, with a membership of over one hundred students who were selected from sixty-seven high schools in the state. The band was under the direction of E. L. Freeman of Syracuse, and Donald Judd of Madison, with the following guest conductors: Captain Charles O'Neill, Director of the Royal 22nd Regiment Band, Quebec, Canada, and Victor L. F. Rehm of Yonkers, New York. The principal speakers were: William Ludwig, Chicago; Russell Carter, State Music Supervisor of New York; Leonard Bliss Job, and Albert Edmund Brown of Ithaca College. Other groups appearing at the clinic were the Ithaca College Concert Band, Walter Beeler, Director; College Symphony Orchestra, William Coad, Director; the College Choir, Bert Rogers Lyon, Director.

The Association announced the 1936 Sectional Contests as follows: Western New York, Fredonia; West Central New York, Penn Yan; East Central New York, Waterville; Northeastern New York, Ticonderoga; Northern New York, Canton; Northwestern New York, Medina; Southeastern New York, Liberty; Long Island, Valley Stream. The State Contest will be held in Syracuse through the cooperation of the School Music Department and the Syracuse Chamber of Commerce. The dates for the State Contest will be announced later.

The following officers were elected for the ensuing year: President—Arthur R. Goranson, Jamestown; Vice-President—Paul Van Bodegraven, Port Washington; Secretary-Treasurer—Frederic Fay Swift, Ithaca; Executive Committee: John Fraser, Seneca Falls; Charles C. Hill, Floral Park; Charles Robb, Massena; John Surra, Eden; Paul Erlanson, Cazenovia; and Raymond Russell, Canandaigua.—Frederic Fay Swift, Secretary.

**Westchester County Music Teachers Association.** The Executive Committee at its meeting held recently in White Plains, decided to continue Annual Visiting Day. Last year over one hundred and twenty-five teachers and supervisors of music in the schools of Westchester County, New York, spent the Day visiting the Mamaroneck schools. The success of last year's event was due largely to the fine response of superintendents and principals in allowing their teachers time to visit their neighbors. The Executive Committee also voted to hold Band Field Day on Saturday, June 6, in White Plains. Twenty-five bands of county junior and senior high schools participated in last year's Band Field Day in a band festival which attracted considerable interest. Plans for reviving the festival, which has had such notable success in former years, were discussed, but it was the opinion of the

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Executive Committee that to produce a festival type of program this season would be unwise, without well organized effort and a full time director in charge.—F. Colwell Conklin, Second Vice President.

**Vermont.** A drive for 100 per cent Conference membership is under way in Vermont. The State Membership Committee includes: Charles Coan, Rutland; Harriet Eastman, Brattleboro; Ann L. Griggs, Newport; Annie P. Stevenson, St. Johnsbury. The motto in this year's membership campaign is, "To New York on March 29, 1936." Included with our Conference membership is, of course, a subscription to the Music Educators Journal, the Conference official magazine, and to us Vermonters this solves the problem of the one other required professional magazine. With the recognition Vermont has secured in the east as one of the outstanding states in music work and music festivals, we want to make it an all-round state, 100 per cent enrolled in membership in the E. M. E. C. and the M. E. N. C.—Eleanor B. Doughty, State Chairman.

#### REUNION IN NEW YORK

▲ WHEN President Lindsay asked Ex-President Laura to chairmanize the Eastern Luncheon at the National rendezvous in The Pennsylvania Hotel in March, "she accepted with alacrity." Why? Because it was in 1920 she first attended the Eastern Conference held in this same Pennsylvania Hotel. To one to whom reunions are *the thing*, this is the perfect setting. Reunion in Pittsburgh was great but reunion in New York will be even more thrilling. Add to that 1920 array of brilliant members I met for the first

time that day—Howard Davis, President; Ralph Baldwin; E. W. Newton; "Dickie" Grant; "Jimmy" Price and others (yes, our second-vice "Roscoe" Conklin was there)—add to these all the additional names that have enrolled themselves in the good old Eastern Conference—and what a reunion we will have! These all will reunite we hope, we entreat, in this warm-hearted hostelry that bears the name of one of our Eastern Conference states.

**The place:** Salle Moderne, eighteenth floor (*La plus belle salle dans l'hôtel*). Enclosed in glass, the view on all sides is extraordinary—spread before your eyes the incomparable sky line of the incomparable metropolis.

**The time:** Noon, the last day of March, just escaping April first. No fooling!

There is in this hotel a most engaging young man, by name, Donald Mumford. (Too bad ladies, but he's married.) He it was who escorted your luncheon chairman and first aide, Conklin of Larchmont, through the vast purlieu underground. The famous kitchen of the Pennsylvania, famous as the largest hotel kitchen in the world, famous for its provision of the freshest foods for thousands of people daily, cooked to the queen's taste.

Adventuring in such a cuisine was entirely new to your humble servant. And the things we saw!! One entire room devoted to ice creams! We will have one of their most delectable for our luncheon. A separate salon for salads! An enormous meat room! They make their own cuts. There lay a whole cow longing for its cuts. Rows and rows of ice boxes in each room. Peeping into those we could get open we saw layers and layers of appetizers ready for the cocktail hour. In another room, in other ice boxes, pans upon pans and more pans of unthinking oysters being properly chilled for your consumption. (There will be no oysters on our menu.) The chicken room! Thousands of chickens! We watched a man rhythmically pulling off chicken legs by the hundreds. We will surely have some of them for our luncheon. Fresh vegetables, enormous vats of spinach, fresh green leaves in sparkling clean water. No canned stuff, folks—but we won't have spinach either. There was that great potato peeler, too. Do you remember, Roscoe, that enormous pile of peeled potatoes with their eyes all taken out? And then to the bakery! Those delicious-smelling, crusty rolls being pulled out of that vast oven—with a rake, the handle of which was as long as from here to Larchmont. And when your mouth began to water, Mr. Manager took pity on you and gave you a large bag of hot rolls to take home to the children. I got some too—those delicious pointed ones with poppy seeds on them. I ate them for breakfast next day in Ithaca, imagining it was the Reunion Luncheon in the Salle Moderne, on the last day of March.

President George says we are to have a real "Sir John" for a speaker (no whiskers); that there will be snappy one-minute speeches, much singing, much flow of soul and a feast of reason, for one hour and forty-five minutes. And now I'm off to hear Lily Pons in "I Dream too Much", but I know our Reunion Dream will come true.

The biggest thing in the National will be the Eastern Luncheon. Make this come true.

Yours perpetually,

LAURA BRYANT

Music Educators Journal



# North Central Conference

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## A CALL TO RALLY

THE TIME: Tuesday Noon, March 31. THE PLACE: New York City.  
 OCCASION: Big talkfest and gustatory delights for the North Central Section of the M. E. N. C.

LET ALL LOYAL MEMBERS be present at this time so that we can formulate plans for our next North Central meeting, and at the same time learn to know all those who, like ourselves, are leading on in the paths of music education—and incidentally, educating ourselves by so doing!

A treat will be offered in the singing of the Lindblom A Cappella Choir of Chicago. This choir is making the long journey from Chicago to New York, and is singing for one of the section meetings. We feel very fortunate in having them on our luncheon program. They belong to the North Central Conference, and we know you will thoroughly enjoy them. Esther Goetz, past-mistress in the art of hokum, bunkum, and camouflage, promises a novel, if not to say thrilling entertainment for your delight, so you are assured of plenty of fun, pep and speed. At our luncheon meeting we expect to announce the 1937 meeting place of the North Central Conference. Other plans of importance will also be discussed and every North Central member will want to be sure not to miss this important occasion. Mark this Tuesday noon period as taken before you start your trek to the big city. Our efficient and versatile First Vice-President, Hobart Sommers, will tell us some of his unmatched stories and outline plans that you will want to know, so be sure that you save the time from 12:00 to 2:00 on Tuesday, March 31. We hope that nothing will interfere with your attendance.

What a thrilling time we shall have in New York! President Smith has planned a comprehensive program from Sunday, March 29, to and including Friday, April 3. The five general sessions will provide us with noted speakers and music talent, including bands, orchestras, and choruses, some of which will travel great distances to participate in this national event. So that no special phase of our music education field is neglected, our National President has, in addition,

planned for us section meetings which will deal concretely with special problems and all branches of our profession. In addition, we shall have the privilege of hearing the Philharmonic Orchestra with Arturo Toscanini as conductor on Sunday, March 29. For complete information concerning prices and seats for this event, see page 75. Be sure that your reservation for seats is sent in at once. It is also advisable to make your hotel reservations promptly. (See hotel reservation blank on page 28.)

Those of us who have been in the habit of attending the Conferences would not think of missing one of them. To those of you who have not made it a point to come we say let nothing stand in your way. Particularly the younger members and those who are just starting out upon their professional careers will want to be present to learn to know the leaders in their field and to be stimulated by contact with them.

In the next issue of the JOURNAL we shall announce the complete program for the luncheon meeting. Until then, put forth every effort to make the National Conference the success that we know it will be. All of us need the stimulation and inspiration that the 1936 National Biennial will give.

CAROL M. PITTS, *President*

**Nebraska High School Activities Association.** District music contests will be held in Nebraska, March 30 to April 4. Headquarters will be the Lincoln Hotel, Lincoln. The State Music Contest will be held May 1 and 2. The officers of the Association are: President—Supt. H. R. Partridge, Alliance; Vice President—Supt. W. C. Bloom, Lexington; Treasurer—Supt. J. R. Bitner, Fullerton; Secretary—Charles A. Bowers.—Charles A. Bowers, Secretary.

**E. Hargrave Swift** left Pinckneyville High School to become director of High School and Junior High School bands at Beardstown, Illinois.

**The Carleton Symphony Band** directed by James R. Gillette, will give a concert at Orchestra Hall, Chicago, on February 14 at eight o'clock.

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John Laurence Seymour, whose "In a Pasha's Garden" was presented at the Metropolitan Opera House offers here a brand new operetta. Mrs. Page's ranch, "The Meadow," is mortgaged to Mr. Pennypacker, who keeps a foreman on the premises to manage it according to his wishes. The foreman enrages the ranch hands, who refuse to work any longer. The mortgage is due in a few weeks; the crops that will pay it off are ripe; but without labor they will go to waste and Pennypacker will foreclose on the property. They hit upon the idea of calling in college girls who have taken up the summer farm work fad. When the ranch hands see the girls they decide to remain and work. Pennypacker, seeing the situation is about to be saved, succeeds in making the girls too discontented to work and the men are then re-engaged. The result of this policy is a whirlwind of co-operation whereby the crops are saved.

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### On To New York

**W**ILL YOU join us in New York? At present it is quite certain that your President and two National Directors will attend the National Conference, and really the meeting is almost upon us. It is hoped that many others from the Northwest Conference will be able to make the trip even though the distance is so great. If you are planning to attend, will you not send word so that we may make arrangements for our luncheon meeting?

Program plans for our 1937 Sectional Conference will be discussed and the dates and places of meeting will be decided. Again you are asked to write the President or any member of the executive board with suggestions. It is your Conference and the executive board desires to know your wishes in these important matters.

### Oregon State Meeting

On December 27th and 28th, your President attended two interesting meetings of the Music Section of the Oregon State Teachers Association in Portland. There were discussions regarding county festivals and music meets, and the continuation of the state chorus and orchestra which met for the first time during this meeting. The same question and feeling were expressed there that we all echo so heartily, "What are other people doing?" and "We need to work together and exchange ideas." The formation of "In-and-About Clubs" and a state organization, all of these linked with the Sectional and National Conference, made a timely theme for your President's talk, and the suggestions seemed to be received with a great deal of interest. May the fine work that has been started continue to grow in Oregon.

ETHEL M. HENSON, *President*

### School Music Activities in Montana

Some six years ago through the initiative of Marguerite V. Hood, State Supervisor of Music in Montana, Thelma Heaton, Supervisor of Music in Great Falls, and Roy Freeburg, then instructor in Public School Music and Band Director at the University of Montana, an "All-State" Orchestra was organized to play before one of the sectional meet-

ings of the Montana Education Association held in Great Falls. So successful was the enterprise that the state orchestra has been assembled annually to play for one of these sectional meetings. It has played in Great Falls, Helena, Havre, Butte, Billings, and Miles City. With one exception, when Mr. Freeburg was conductor, Prof. A. H. Weisberg of the University of Montana has directed the orchestra on each occasion.

By the time all the sections of the state had heard the orchestra, the question was asked by M. E. A. members, "Can't we have something like this more often?" Consequently an All-State Chorus was organized in the fall of 1935, meeting also for the first time in Great Falls. This organization rehearsed and sang under the direction of Hywel C. Rowland of the University of North Dakota who also directed the second appearance of the chorus this fall at Anaconda.

Great Falls, under the supervision of Miss Heaton, with the valuable coöperation of M. C. Gallagher, Principal of the Great Falls High School, had been so successful in launching both the orchestra and chorus, that last fall an All-State Band was invited to meet there. The band, which was directed by Harold Bachman of Chicago, matched the success of the orchestra and chorus.

These organizations are having a decided effect upon administrators, boards of education and the general public in the cities in which they play, and there is a growing appreciation of the efforts made to develop adequate courses of study and to furnish adequate equipment. There is also a more general and better understanding of what can be done in music by students of high school age.

To the knowledge of the writer there are now only two music festivals held in the state each spring. Havre holds an annual Band Festival which draws bands from as far as four hundred miles, each playing an hour's concert at some designated down-town street intersection, traffic being blocked from that area, and each joining in a big parade and combined band concert in the evening. Glendive also holds a spring festival of music which includes all types of music groups. Another festival is being planned for the Billings area known as the Midland Em-



pire, for which details are yet to be arranged.

A movement was started at the Southwest District Education Association in connection with the All-State Chorus to form a Montana Music Educators Association, and other movements are under way to form district groups of this Association similar to the "In-and-Out" clubs formed elsewhere in the Conference. We feel that the associations afforded by Conference contacts are some of the most valuable assets in Conference membership.—CHARLES R. CUTTS.

#### Instrumental Affairs

▲ RECENTLY a letter was sent to each member of the newly organized Instrumental Affairs Committee of the Northwest Conference asking for ideas. "What Shall We Do, And How?" Responses came back from nearly every member stressing the value of small ensembles.

We are very fortunate in having as members of the Instrumental Affairs Committee, directors who have organized and developed many fine instrumental ensembles. The string ensemble seemed the most popular group.

Marian A. Lawton, Director of String Department, Washington State Normal School, Cheney, Washington, submitted the following ideas: "One of the most satisfactory methods of orchestral training which I have ever used is the violin choir. I use four part violin music, with from four to eight players on each part. Simple music takes on depth and richness, and by using several on each part, weaker players are aided by playing with stronger ones. I also organize violin duets, trios and quartets as well as string quartets as soon as students are at all capable."

Delbert W. Moore, Director of Music, Eugene, Oregon has this to say: "I have always been very interested in small ensemble work, especially string ensembles. I have found that small ensembles are more effective if only one player is used on a part, the quite obvious reason being that the individual acquires a certain confidence and independence which develops him more rapidly than if he depends on 'George to do it.'"

Chester R. Duncan, Director of Music, Vancouver, Washington, has developed outstanding brass ensembles and has many fine ideas concerning instrumentation and materials for this type of ensemble.

L. J. Schnabel, Director of Music, Pocatello, Idaho, has specialized in various woodwind ensembles. Many of you will remember his fine woodwind quintet that played on the Conference program at Boise.

The above directors may be called upon

February, Nineteen Thirty-six

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LOUIS G. WERSEN, Chairman  
Committee on Instrumental Affairs.

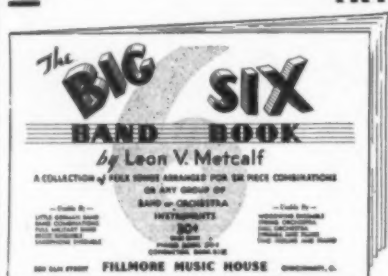
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# Southern Conference

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## The Good Work Goes On

FELLOW MUSIC EDUCATORS of the Southern Conference: Well, Old Santa came to Dixie at the usual time, and in most of our Sunny South he used his old-fashioned reindeer-drawn sleigh. Then, the little boy, New Year, 1936, arrived all wrapped up in furs (except in Florida). With him he brought our old friend Prosperity—come for a good long stay, we hope. "Happy days are here again," so let's put on our brightest smiles and our most radiant courage as we march forward to new adventures and fresh victories!

Our two greatest objectives should be: (1) The largest active membership the Southern Conference has ever had, and (2) a big attendance from the Southern Conference at the New York meeting. Really, as I hear more and more about that New York affair, I'm beginning to wish I were quintuplets, or at least triplets. No one single individual can possibly "take in" a half of the fine things that will be going on. You certainly can't afford to miss this Conference; it's going to be as good as a three-ring circus! Of course you'll not miss the luncheon meeting of the Southern Conference on Tuesday, March 31. The committee in charge of the luncheon, with Margaret Benson of Maryland as chairman, will be pledged to provide plenty of "fun and frolic" as well as food for the inner man and woman.

January first marked the beginning of our membership campaign. Miss Saunders, our Membership Committee Chairman, and our State Chairmen are at work. If your State Chairman asks you to help in this campaign, put your shoulder to the wheel and *push hard*. This campaign is our biggest job for the next three months.

The study groups named in the last issue of the JOURNAL are at work. Nearly every person appointed has accepted the job, and many have written enthusiastic letters saying they are grateful for this opportunity to work. This all looks most encouraging. Each study group will have a brief report of their findings and their recommendations for future efforts ready for us at our luncheon meeting in New York. I

am sorry to announce that we have lost one State Chairman by resignation due to an overcrowded schedule—Roger Frisbie, of Monroe, Louisiana. We are now conferring with Louisiana officials concerning a new appointee.

In the last issue of the JOURNAL you read about the newly-organized National Capital In-and-About Club, whose initial meeting your President had the honor of attending. That Club is marching right along, and we understand that there are things brewing that are likely to result in some sister In-and-About Clubs which will march side by side with the National Capital folks. We hope that the little bird that passed that news along wasn't merely a no-'count English sparrow! We shall await developments with much interest.

Hope I'll be seein' you in New York.

Yours for a Singing South,

GRACE VAN DYKE MORE, *President*.

## Affiliation Developments

▲ SINCE THE ORGANIZATION of the special committee for the purpose of seeking affiliation of allied groups with the Southern Conference and the National Conference, of which our President, Miss More, has asked me to be chairman, many contacts have been made. We are glad to report that the recently organized National Capital In-and-About Club at its first meeting held in Washington on Friday and Saturday, November 15 and 16, decided to affiliate with the Southern and the National Conference. Since there are several types of affiliation, the National Capital In-and-About Club postponed a decision as to the exact type of affiliation under which it would operate, until its second meeting held on January 25, about the date the JOURNAL went to press. Word has just been received from C. E. Norman, President of the Kentucky Band and Orchestra Directors' Association, that at their meeting on February 20 the matter of a proposed affiliation will be brought up. It is hoped that other groups will also be interested in this movement. Southern Conference members will be kept apprised of developments in the JOURNAL columns. In the meantime, if you have information of organizations, including



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## — CONTENTS —

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. <b>Festival March</b> (Processional)—Mendelssohn</li> <li>2. <b>Overture—Consecration</b>—Keler Bela</li> <li>3. <b>Spirit of St. Louis</b> (6/8 March)—Herfurth</li> <li>4. <b>President Lincoln</b> (6/8 March)—Herfurth</li> <li>5. <b>Two Guitars</b>—Russian</li> <li>6. <b>Toselli's Serenade</b>—Toselli</li> <li>7. <b>Carry Me Back to Old Virginny</b>—Bland</li> <li>8. <b>Echoes from Grand Opera</b><br/>(Hail to the happy bridal day—Lucia; O Tender Moon—Faust; Chimes of Normandy; Red Roses—Queen's Lace Handkerchief; Soldiers Chorus—Faust)</li> <li>9. <b>Benjamin Franklin</b> (¢ March)—Underwood</li> <li>10. <b>Sea Bubbles</b> (Waltz)—Herfurth</li> <li>11. <b>A National Medley</b><br/>(Hail Columbia; Battle Hymn of the Republic; Yankee Doodle; Keller's American</li> </ol> | <ol style="list-style-type: none"> <li>Hymn; The Red, White and Blue; Dixie Land)</li> <li>12. <b>Manhattan March</b> (6/8)—Felker</li> <li>13. <b>The Bostonian</b> (6/8 March)—Hoelscher</li> <li>14. <b>At Christmas-tide</b><br/>(March of the Kings; First Nowell; O Sanctissima; Angels We Have Heard on High; Silent Night; Adeste Fidelis; Jingle Bells)</li> <li>15. <b>School Cadets</b> (¢ March)—Raymond</li> <li>16. <b>Valse Oriental</b>—Herfurth</li> <li>17. <b>All American</b> (6/8 March)—Underwood</li> <li>18. <b>On Parade</b> (¢ March)—Woodrow</li> <li>19. <b>Assembly Songs</b><br/>(America; Onward Christian Soldiers; America, the Beautiful; The Star-Spangled Banner)</li> </ol> |
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names and addresses of officers who should be contacted, your chairman will appreciate a word.—Price Doyle, *Second Vice President*.

**Southern Conference Membership Promotion.** Now that the year 1936 is really here, we have begun to realize the great things in store for us during the next twelve months and especially the banner months, March and April, when we shall go to New York for the meeting of the National Conference. Can the Southern Conference make the 100 per cent membership a possibility? Yes, through the active coöperation of every membership chairman. With the March 29—April 3 meeting in New York as the goal, and with the depression behind us, we cannot fail.

The following suggestions have been offered to state membership chairmen and their co-workers: (1) Divide each state into zones and appoint some interested teacher as the lead worker in each zone; (2) insist that they send the name of every teacher actively engaged in music education in the schools to the headquarters office in Chicago. A sample copy of the official magazine, the Music Educators Journal, will be mailed to every name sent to the headquarters office, as well as complete information

concerning the New York program and other Conference activities.

I believe with the new year there will be renewed interest on the part of our teachers in becoming a part of this great organization, for certainly the southland is becoming more music minded and will be more interested in the development of a greater Southern and National Conference.—E. May Saunders, First Vice-President.

## Eastern Conference News

*Continued from page 50*

**New York State Teachers Association Music Sections.** Chairmen who will be in charge of the music sections of the 1936 fall meetings are announced as follows: Central Zone—Mrs. K. H. Callahan, Syracuse; Central Western—Lester Bascom, Penn Yan; Eastern—Maurice Whitney, Hudson Falls; Long Island—John H. Query, East Hampton; Northern—Oliver Stanford, Saranac Lake; Northeastern—Katherine Brown, Port Henry; Southern—J. Leo Lynch, Binghamton; Southeastern—Rachel L. Smith, Briarcliff Manor; Western—Wallace Doubleday, Lockport. Complete information will be given later concerning places, plans and dates for these meetings.—Russell Carter, State Supervisor of Music.

**Central Long Island Festival.** The Fifth Central Long Island Festival is scheduled for May 8 at Islip, Long Island. The Junior High School Festival will be held on May 15 at Bay Shore, Long Island. Those in charge of these festivals are: C. B. Robinson, Marion McCutcheon, F. Hurlbert and Harry Chapman.

**Boston Band Clinic.** On January 10 and 11 the bandmasters from New England and other eastern states, met in Boston to attend the Band Clinic at Boston University. Edwin Franko Goldman conducted the Clinic.

**Joint Festival.** The Rhode Island School Band Masters' Association and the Rhode Island Music Educators Society will join forces in sponsoring a joint festival to be held in Providence on Saturday, May 2. Bands, orchestras, choral groups, ensembles and soloists will be included in the events.

**Pennsylvania State Education Association.** At the annual meeting which was held at the Boyd Hall, Y. W. C. A., Harrisburg, on Friday, December 27, the following officers were elected: President—Daniel Auchenbach, Johnston; Vice-President—John Meyers, Mansfield; Secretary—George A. Bryan, Carnegie.



## National School Band Association Clinic and Annual Meeting

(Abridgment of Secretary's Report)

**T**WENTY-FOUR STATES were represented by three hundred fifty-one bandmasters, instructors and others interested in instrumental music in schools and colleges who registered at Urbana, January 8 and 9, for the 1936 clinic and annual meeting of the National School Band Association. The event was conceded to be the most successful yet held, not only in point of attendance, but in variety and effectiveness of the program features. The schedule was carried out as announced in detail in the previous issue of the *JOURNAL*, with some minor changes and a few additions.

Business transacted included: (1) Confirmation of the Executive Committee's acceptance of the Cleveland invitation for the 1936 contest, with the provision that contestants pay for board and lodging at special rates made available by Cleveland hotels and others offering lodging facilities. (2) Dates chosen for the contest, May 14, 15, 16. (3) Approval of recommendation that the five division-ratings as formerly used be continued. (4) Election of two directors: T. Frank Coulter, Joplin, Missouri; James Harper, Lenoir, North Carolina. (5) Resolution adopted petitioning NBC to broadcast University of Illinois Band. (6) Discussion of a plan for dividing the national contests into geographical units, with all sections represented, somewhat in the manner of the Dixie Division under jurisdiction of the Dixie School Band and Orchestra Association, an affiliated unit of the Na-

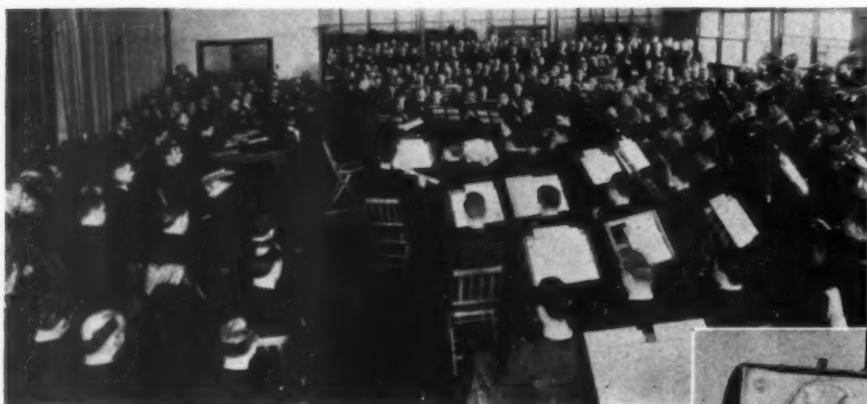
tional Association. (7) Resolutions of appreciation addressed to the University of Illinois, Mr. Harding and associates for use of buildings, other facilities and equipment, and for service rendered by faculty members and students in planning for and carrying out the clinic program. (8) Presentation by President McAllister of a memorial tablet to the John Philip Sousa Library at the University of Illinois—a permanent tribute to the great bandmaster given by the National School Band Association.

President A. R. McAllister, in his annual report, reviewed the history of the national school band contests, which began in 1926 at Fostoria, Ohio. Mr. McAllister called attention to the increasing demands upon cities entertaining the contests, due to the larger and larger number of participants. The obvious benefits of a national band contest challenge the interest of the leaders of musical, educational and civic affairs in any city. With the efficient organization and management now available the burden of the entertaining city is reduced to a minimum; nevertheless there are responsibilities involved, and requirements in the way of housing, central auditoriums and other facilities that have increased in ratio to the increase in enrollment and the necessarily much more involved schedule of events due to the addition of solo and ensemble contests. "Because of these conditions," said Mr. McAllister, "we have been forced to realize that the

time is definitely past when free housing and free breakfasts can be supplied by host cities. If we want to continue our contests on such a broad scale, we must do so under conditions whereby each band assumes its own expenses." This means that at the Cleveland contest lodging and breakfasts, as well as other meals, will be paid for by participants, special rates being made by hotels and others furnishing lodging and food.

President McAllister also called attention to the need for systematizing and correlating state and regional contests. If the contests are to serve their intended purpose as adjuncts to the music education program, care must be exercised to avoid exploitation by well-meaning but sometimes ill-advised promoters. Contests and similar events involving school groups should be controlled by the school forces; duplication and overlapping should be avoided; effort should be made to secure the best possible results from an educational standpoint with minimum demands upon school time, energy and financial resources of the school organizations and their supporters. If contests are to endure they must be operated primarily as school activities, with educational benefits given first consideration.

Important among the various features were the two clinic bands—the "Red" and "Blue." These bands had ninety members each, selected from over four hundred applicants. Thirty-seven Class A and B high schools in seven states were represented, all players being from Association member-bands. Organizing chairman was G. W. Patrick; associate organizing chairman, Forrest McAllister; housing chairman, Graham T. Overgard. Glenn Cliff Bainum and Harold Bachman were guest conductors of the Clinic bands at the final "contest." Other conductors for the Clinic: Herbert L. Clarke, A. A. Harding, Mark H. Hindsley, Graham T. Overgard, Carleton Stewart, Capt. J. H. Barabash, William D. Revelli, L. Bruce Jones, Ralph E. Rush, A. R. McAllister, G. W. Patrick, F. L. McAllister, Frank Simon.



Above: A clinic session with the "Blue" Band. Right: At the Sousa memorial presentation ceremony in John Philip Sousa Library. In first row: A. A. Harding, A. R. McAllister, Frank Simon, Wm. D. Revelli, Herbert L. Clarke. The memorial tablet was designed by Dieges & Clust. At the right of the tablet is the conductor's stand used by Sousa. At top of page: "Red" Band on the stage of University of Illinois Auditorium.





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instruments, for two violins and piano; two violins, cello and piano; two violins, viola and piano; string quartet with or without piano; or a string orchestra.

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**Bach, C. Phil. Em.** (1714-1788): *Symphony No. 3* for four-part string orchestra and cembalo. Score \$1.50; String parts, each .40. H. Moser termed these symphonies: "audacious musical modernism!" Not easy but superb.

**Boccherini, L.** (1743-1805): Five easy dance moods for two violins, viola and cello (cello II ad lib.). Score \$1.20; parts \$1.80.

**Caldara, Antonio**, *Suonata da Camera* for 2 violins, viola, cello (bass) and piano. Score (piano part) \$.90; each part \$.15.

**Corelli, Archangelo** (1653-1713): *Concerto grosso in D*, op. 6 No. 1, for two solo violins, cello solo, two violins, viola, cello (or string orchestra) and cembalo. Score \$1.80; 2nd cembalo .90; each part .25. A beautiful work presenting no difficulties.

—*Concerto grosso No. 3*, for 2 solo violins, solo cello, string orchestra and piano. Score \$2.40; Strings each .50; piano part 1.00.

—*Christmas concerto (Concerto grosso No. 8)* for 2 solo violins, solo cello, 2 violins, viola, cello (bass) and piano. Score \$3.30; Strings each .50; piano part 1.00.

**Gabrieli, G.** (1557-1612): *Canzoni per sonar A 4* for four strings and a keyboard instrument. Score \$1.20; parts each .50.

**Geminiani, Francesco**, op. 3, No. 5 *Concerto grosso*, for 2 solo violins, solo viola, solo cello, string quintet and piano. Score \$2.40; Strings each .50; piano part 1.00.

**Handel, G. F.** *Overture to "Theodora"* (1749) for 2 violins, viola, cello (bass) and piano. Score \$2.00; Strings each .60; piano part .90.

—*Overture to "Heracles"* (1744) for 2 violins, viola, cello (bass), 2 oboes (ad lib.) and piano. Score \$1.50; parts each .45; piano part .75.

—*Festival Overture to "Salome"* (1748) for 2 violins, viola, cello (bass) 2 oboes (ad lib.) and piano. Score \$1.50; parts each .50; piano part .75.

**Haydn, Joseph** (1732-1809): *Divertimento in E<sup>b</sup>* for four string instruments. Score and parts \$1.50; string parts, each .40. Easy to play and youthfully fresh.

**Haydn, Michael** (1737-1806): *Divertimento in D* for two violins, viola and bass. Complete set of parts \$1.80; score .60; separate parts, each .50. Only moderately difficult, in the style of early Mozart.

**Locatelli, Pietro**, *Concerto grosso No. 8*, for 2 solo violins, 2 solo violas, solo cello, string quintet and piano. Score \$2.40; parts each .60; piano part 1.25.

**Manfredini, Fr.** *Christmas Concerto*, for 2 solo violins, string quartet and piano (organ or harmonium). Score \$2.00; parts each .60; piano part .75.

**Manfredini** (1688): *Sinfonia X* for string quintet or string orchestra and piano. Score \$1.10; parts, each .15.

**Mozart, W. A.** *Three Sonatas* for 2 violins, cello (bass) and piano (organ). Score (piano part) \$1.50; each part \$.20.

**Palestrina, G. P.** (1525-1594): *Eight Ricercari* for four strings or wind instruments or both. Score \$1.50; parts, each .60.

**Purcell, Henry** (1658-1695): *Fantasies for string instruments*. Book I, three and four-part fantasies. First edition. Score \$1.50; parts, each .50. The finest works of the English master.

—*Pavane and Chaconne* for three violins and bass. Score .90; parts, each .30.

**Reiche, Gottfried**, *Three Sonatinas* for 2 violins, viola, cello (bass) and piano. Score (piano part) \$1.10; each part \$.15.

**Rosenmüller, Joh.** (1620-1684): "Students' Music" in a practical new edition for two violins, cello and piano (two violas, or violin III and viola, also double bass ad lib.) Book I (Suite I/II). Score \$1.80; seven string instruments, each .50. A standard work in the form of the German suite.

—*Trio Sonata*, in E minor for 2 violins, cello (bass) and piano. Score (piano part) \$.90; each part .15.

**Scarlatti, Alessandro** (1659-1725) *Concerto grosso in F minor*, for 2 violins, viola, cello (bass) and piano. Score \$1.80; parts each .60; piano part .75.

**Schein, Joh. Herm.** *Suite from "Banchetto musicale"*, for 2 violins, 2 violas and cello (bass). Score .75; parts each .30.

**Stamitz, Carl** (1746-1801): *Orchestra Quartet in F* for string orchestra or string quartet. Score \$1.50; parts, each .20.

**Tartini, Giuseppe**, *Sinfonia Pastorale*, for 2 violins (solo and tutti), viola, cello (bass) and piano. Score \$2.40; parts each .60; solo violin \$1.20; piano \$1.25.

**Telemann, Geo. Phil.** *Second Suite from "VI Ouvertures à 4 ou 6"* (1730), for 2 violins, viola, cello (bass) and piano. Score \$2.25; parts each .60; piano part 1.25.

**Torelli, Giuseppe**, *Christmas Concerto from op. 8* (Bologna 1709), for 2 violins, (solo and tutti), viola, cello (bass) and piano (organ or harmonium). Score \$2.00; parts each .60; piano part .75.

**Wagenseil, Georg**, *Trio Sonata in F major* for 2 violins, cello (bass) and piano. Score (piano part) \$1.10; each part \$.15.

☞ *Scores of any of the above will be sent on approval* ☞

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# Association and Club News

## Associated Glee Clubs of America

ONE OF THE FEATURES of Conference Week in New York will be a concert by the Associated Glee Clubs of America to be given in honor of the Music Educators National Conference, 2500 of whose delegates will be its special guests.

Upwards of 2000 men from points as diverse as Boston, Washington and western New York, and the clubs of the Hudson Valley and New Jersey will descend upon the metropolis some hundreds strong to sing in this great concert in Madison Square Garden. This will not be a "festival chorus" in the usual sense of the term, but one made up of well organized glee clubs some of which have been in existence fifty years or more. The program has been in rehearsal for many months.

Through this concert the Association hopes further to introduce itself to the music educators, many of whom know already of the relationship existing between the two organizations in a campaign to establish Junior Glee Clubs. These clubs made up of high school glee club graduates provide an opportunity for the continuance of their musical experience. In this campaign the music educator is an essential factor. He contributes a rehearsal room and piano, his former pupils come at his call; often he becomes the director of the chorus. The local senior club—probably a member of the Association—assumes musical sponsorship. It lends music from its library, holds out the lure of ultimate membership in its chorus as an incentive to good work and acts as Big Brother throughout. Kiwanis, already having the Junior Glee Club in its program as a major project, may assist with the initial budget. These clubs soon become self-supporting.

The Association will have a booth at the Pennsylvania Hotel during convention week and delegates are invited to visit it, ask questions, secure literature—and to go home to make the eminent contribution of a Junior Glee Club to the Youth-Leisure program of their home towns.

A. C. VICTOR, *Secretary*

## Northern Idaho Music Educators Association

▲ ON NOVEMBER 2, 1935, the first meeting of the Northern Idaho Music Educators Association was held in Lewiston. Over forty people representing Northern Idaho and Eastern Washington met for the purpose of discussing organization procedure. Archie N. Jones, Head of the Music Department at the University of Idaho, presented the first draft of a constitution for consideration. The constitution was adopted, and the following Executive Committee of five elected: Chairman, Archie N. Jones; Secretary-Treasurer, Mary Granger, Lewiston State Normal School; Berenice Barnard, University of Idaho; Mark Freshman, Lewiston Public Schools, and Herbert T. Norris, Washington State College.

On December 7, 1935, the second meeting of the Northern Idaho Music Educators Association was held in Moscow. Dean Messenger, Head of the Department of Education at the University, addressed the dinner meeting with a delightfully humorous "Plea for Poor Music." The University Faculty String Quartet provided music entertainment. Oma Johnson of the Moscow Public Schools was Chairman of the meeting. At the December 7th meeting the members present unanimously voted to affiliate the Northern Idaho Music Educators Association with the Northwest and National Conference.

Membership in the Northern Idaho Music Educators Association is open to any one interested in music: Professional musicians, school teachers, school administrators, private teachers, music dealers, and music lovers. The purposes of the Association as stated in the constitution are fourfold: (1) To foster and promote musical activities, study, and appreciation of music; (2) To foster and promote friendly and sympathetic coöperation among all persons engaged or interested in a musical profession; (3) To foster and promote a widespread interest in the intrinsic value of music; (4) To furnish a medium for discussion of professional problems and activities.

For the next meeting of the Association, each member has been asked to supply questions for a question box from which it is hoped some interesting discussions will ensue.—Mary Granger, *Secretary-Treasurer*.

## Music Teachers' National Association

▲ AT THE Fifty-Seventh Annual Meeting of the Music Teachers' National Association which was held in Philadelphia, December 27-31, with headquarters at the Bellevue-Stratford Hotel, the following officers for 1936 were elected: President—Earl V. Moore, Ann Arbor, Michigan; Vice-President—Rudolph Ganz, Chicago, Illinois; Secretary—D. M. Swarthout, Lawrence, Kansas; Treasurer—Oscar Demmler, Pittsburgh, Pennsylvania; Editor—Karl W. Gehrkens, Oberlin, Ohio. Newly elected members for the three-year term of the Executive Committee were: Edwin Hughes, New York City; George S. Dickinson, Poughkeepsie, New York; Charles Vardell, Salem, North Carolina. Mrs. Crosby Adams was re-elected to the one-year term of the Executive Committee. The Executive Committee of the M. T. N. A. voted to hold the 1936 meeting in Chicago.

The National Association of Schools of Music also met at the time of the M. T. N. A. meeting in Philadelphia (December 27-31). Officers for 1936 were elected as follows: President—Howard Hanson, Rochester, N. Y.; Vice-Presidents—David Stanley Smith, New Haven, Conn.; Frederic B. Stiven, Urbana, Illinois; Dorsey Whittington, Birmingham, Ala.; Tracy Cannon, Salt Lake City, Utah; Secretary—Burnet C. Tuthill, Memphis, Tenn.; Treasurer—Charles N. Boyd, Pittsburgh, Pa.

## Ohio Music Education Association

▲ THE TRIAD, official publication of the O. M. E. A., lists an honor roll of Ohio music educators who have paid their 1936 dues. As an affiliated organization with the Conference, O. M. E. A. officers have designated the Conference office at 64 East Jackson Blvd., as headquarters for the receipt of O. M. E. A. dues.

District and State officers are completing plans for spring contests. Complete information concerning these contests, including lists and rules, as well as other activities of the O. M. E. A., is available in the December, 1935, and January, 1936, Triad.—Arthur L. Williams, *Publicity Director*.

## Department of Music, New Jersey State Teachers Association

▲ THE NEW JERSEY STATE CHORAL FESTIVAL is announced for May 16 at Trenton State Teachers College with Mabel E. Bray as Chairman. At a recent meeting of the board of directors, it was decided to discontinue state band and orchestra contests and to replace them with a band and orchestra festival. This year's event will be held at Asbury Park, the date to be decided later. For information write Clifford Demarest, 10 Laurel Avenue, Tenafly. The Association will continue sponsoring the vocal and instrumental solo and ensemble contests, including the piano contest.

The first Board meeting after the annual election of officers of the State Department of Music was held on December 8, at New Brunswick. The incoming president, Clifford Demarest of Tenafly, presided, and plans were made for the many state activities to be held during the year. In order that everyone may have time to attend the National Convention in March, it was decided to hold the required sectional meetings at the various county festivals.

Following is a list of the officers and directors of the Department of Music, N. J. S. T. A.: President—Clifford Demarest, Tenafly; First Vice-President—Mabel E. Bray, Trenton; Second Vice President—K. Elizabeth Ingalls, Westfield; Recording Secretary—Maxwell MacMichael, Perth Amboy; Corresponding Secretary—M. Elizabeth Connolly, Rumson; Treasurer—L. Rogene Borgen, Trenton; Past President—John H. Jaquish, Atlantic City. Directors: Martha Wasson, Bergenfield; Donald Cook, Ridgewood; Robert Howard, Morristown; Robert R. Laslett Smith, Newark; Arthur E. Ward, Montclair; Arthur H. Brandenburg, Elizabeth; Clarence J. Andrews, Plainfield; Ben Levy, Bayonne; John V. Pearsall, Arlington; Charlotte B. Neff, New Brunswick; Catherine M. Zisgen, Trenton; Herbert Lloyd, Bound Brook; Florence M. Ingram, Moorestown; J. Harold Rudy, Pennsauken; Helen Klepfer, Woodbury.

Members of the Association are, of course, coöperating heartily on the plans for a New Jersey All-State Orchestra and Chorus which will appear at the National Conference. In this connection,



our forces are also joining with the officers around Metropolitan New York in the Conference membership drive. A county chairman has been appointed in each of our twenty-one counties whose duty it is to collect both our own state and National Conference dues. At present, plans are being formulated for the organization of a special group of key people in our state association to further the drive for associate members.—Elsie C. Mecaskie, *Chairman*, Public Relations Committee.

### Washington State High School Directors Association

▲ THE THIRD Annual Band Clinic was held on December 13 and 14 in Meany Hall on the University of Washington campus, and was sponsored by the Music Department of the University. Walter Welke of the Department of Music, was responsible for program arrangements. Over two hundred directors and students attended the two-day session. The University Symphony which rendered the orchestra selections, was under the direction of George Kirchner, the University Chorus and Men's Glee Club was led by Charles Lawrence, and the Women's Ensemble by Lorraine Terry. Members of the Seattle Symphony Orchestra and faculty and students of the University presented the solo material. Small ensemble material was played by members of the Music Department under the direction of Walter Welke, who also directed the University Concert Band which appeared on the Saturday program. A demonstration was also given by the Ballard High School A Cappella Choir of Seattle under the direction of Harriet Charlton.

At the business meeting which was held on December 14, it was decided that all the sectional meets of the state would form a state association. This plan provides for sectional meets to be held as in former years, with final play-offs at the University. Officers elected for the coming year: President—Chester R. Duncan, Vancouver; Vice-Presidents—James Yenney, Olympia, and Wallace Hannah, Bremerton; William L. Rowles, Cheney; Representative for Central Washington—H. R. Jakey, Yakima; Secretary-Treasurer—Walter C. Welke, Seattle. [Note: The presidents of sectional meets automatically become vice-presidents of the state association.]

Another general meeting was held in Tacoma, January 4, when final arrangements and dates of the sectional and state meets were made.—Walter C. Welke, *Secretary*.

### Department of Music, N. E. A.

▲ AT THE Denver meeting of the N. E. A. the music section honored me by electing me President of the Music Section. While I realize that it is very difficult for music educators to attend this summer session, I am most anxious that the music division may take its proper place in the sun as a part of the National Education Association. Those of you who have planned to attend the Portland meeting are cordially urged to write me your suggestions as to the type of program that you desire to have presented.

I am asking the cooperation of those of you who live on the west coast particularly, as it will be easier for you to attend the program than those who live in the eastern states. Any suggestions will be gratefully received and will be given full consideration.—JOHN C. KENDAL, *President*, Music Section, N. E. A.

### Westmoreland County Music Educators Association

▲ AT THE first meeting of the music educators of Westmoreland County, Pennsylvania, Huldah Jane Kenley, Carnegie Institute of Technology, was the speaker. General organization plans were discussed, including monthly broadcasts, the appointment of committees, and the possibility of a spring festival. The matter of affiliation with the Eastern and National Conference will be brought up at an early meeting. Officers elected were: President—Lillian Stickle, Hempfield Township; Vice-President—Carl Neher, New Florence; Secretary—Alberta Williams, West Newton; Treasurer—Anna M. Kressler, Jeannette; Director of Public Relations—Harold F. Hetrick, Irwin.—Harold F. Hetrick.

### West Virginia Music Educators Association

▲ AT OUR FALL MEETING, the West Virginia Music Educators Association was organized, and the vote was unanimous that we should affiliate with the Southern and National Conferences. Officers elected at the first meeting were: General Chairman—Oliver Edward, Wheeling; Secretary—Virginia Brand, Wheeling; Orchestra Chairman—H. H. Bowman, Montgomery; Chorus Chairman—Grace Oliver, Martinsburg. We are endeavoring to make our association 100 per cent solid in Conference membership.—Marie Boette, *State Chairman for West Virginia*.

### Michigan Music Educators Association

▲ ON DECEMBER 7 in the Olds Hotel, Lansing, a meeting of the Michigan Music Educators Association was held, with Dr. E. B. Elliott, State Superintendent of Public Instruction, as guest of honor and speaker. The Michigan Music Educators Association is organized to represent every phase of music education and to correlate in every consistent way music education with community life. At the December 7 meeting the members of the Association discussed organization procedures and elected in part its committee set-up. The tentative report, covering six mimeographed pages, indicates the comprehensive program to be undertaken by the Association. Members of the Executive Committee, representing the eight regions of the Association are: Region 1—Howard Love, Detroit (vocal); Roy Miller, Detroit (band); William H. Engel, Detroit (orchestra). Region 2—Franklyn S. Weddle, Flint (vocal); Russell Evans, Bay City (orchestra); Theo. Nicholson, Midland (band). Region 3—W. R. McIntire, Lansing (vocal); Leon Metcalf, Hartland (band); Frances Ayres, East Lansing (orchestra). Region 4—Verna Luther, Muskegon (vocal); Warren A. Ketcham, Reed City (band); Merwyn Mitchell, Grand Rapids (orchestra). Region 5—Otto H. Brown, Cadillac (vocal); Sam M. Trickey, Petoskey (band); Dewey D. Kalember, Traverse City (orchestra). Region 6—Lillian Ashly, Ypsilanti (vocal); William Champion, Ann Arbor (orchestra); Clifford Smith, Ferndale (band). Region 7—Hildegard Johnson, Marquette (vocal); R. William Nordling, Negaunee (band); C. F. Kramer, Crystal Falls (orchestra). Region 8—Helen M. Spring, Battle Creek (vocal); Daniel Greenman, Battle Creek

(orchestra); Walter C. Jenvey, Marshall (band).

Officers of the Association are: President—Wm. W. Norton, Flint; Vice-President—Cleo G. Fox, Kalamazoo; Secretary-Treasurer—Homer W. Hazelton, Center Line. Eugene Heeter, Holland, State Chairman for the Music Educators National Conference, is also membership chairman for the M.E.E.A.

Included in the organization of the M.M.E.A. is a committee on Curriculum and Syllabi, set up in the following divisions: (1) Senior high schools; (2) Junior high schools; (3) Grade schools; (4) Rural schools. This committee organization includes a total of twenty-two sub-divisions, and a working personnel of more than one hundred.

Provision has also been made for an Advisory Committee, composed of superintendents, principals and the heads of teacher training schools. In the near future another meeting will be called to complete the organization set-up. In the meantime, any person interested may secure a copy of the committee lists above referred to by writing to William W. Norton care of the Flint Community Music Association, Flint, Michigan.—Paul H. Tammi, *Chairman Publicity and Promotion*.

### Department of Music, Delaware State Education Association

▲ A MEETING OF THE Board of Directors of the Department of Music was held in Dover, Saturday, January 18. Plans for county music festivals, to be held in each county in Delaware and the city of Wilmington about the middle of April, were discussed. Arrangements for these festivals are in the hands of the following Sectional Chairmen: Elizabeth C. Bacon, Wilmington; Nelle Baer Baker, New Castle County; William Miller, Kent County; Pauline Minner, Sussex County. Advance information indicates that the Delaware Department of Music will have a good representation at the National Conference in New York.—R. W. MacFaddin, *President*.

### Western Kentucky M. T. A.

▲ THE FALL MEETING of the Western Kentucky Music Teachers Association was held November 29 at Murray State Teachers College, in conjunction with the session of the First District Education Association meeting. Officers for the ensuing year were elected: President—Kenneth M. Wells, Mayfield; Vice President—Esther Davies, Paducah; Secretary-Treasurer—Franklin P. Inglis, Murray. The principal subject discussed at this meeting was: Public School Music and Appreciation in the Lower Grades.—Kenneth Wells, *Pres.*

### New England Music Festival Association

▲ THE 1936 New England School Music Festival will be held in Portland, Maine, on Friday and Saturday, May 22 and 23. The festival will contain competitive features for those who wish ratings, and arrangements are being made for capable judges. On the other hand, complete arrangements are being made for those who wish to participate in festival events alone. The program is so planned that it will be necessary for those attending the festival to remain in Portland only one night. Complete information in regard to rules and regulations governing the events will be announced early in February. Since this will be the first event of this nature in the state of Maine,

we are hoping for 100% coöperation from all our members so that this festival may be one of the largest and best we have ever had.

The All-New England High School Band, Orchestra and Choral Festival Concert will be held on Saturday, March 14, in the Municipal Auditorium in Springfield, Massachusetts. John Ahern, Director of Music in Springfield, is Honorary Chairman and Charles Woodbury, Music Director at the Technical High School, has been named General Chairman. Three days prior to the concert, members of the chorus, orchestra and band will be assembled in Springfield for a series of rehearsals. Band headquarters will be at Hotel Clinton; orchestra headquarters at Hotel Bridgway, and chorus headquarters at Hotel Kimball. Rehearsals will also be held in the respective hotels. Those in charge of the three organizations are: Orchestra—Francis Findlay (Conductor), Boston, Mass.; Gertrude O'Brien (Manager),

Lowell, Mass. Chorus—Walter Butterfield (Conductor), Providence, R. I.; Ruth Boulger (Manager) Lowell, Mass. Band—Paul Wiggin (Conductor), Pawtucket, R. I.; Louis Chase (Manager), Newport, R. I.

At the January 4th meeting of the members of the New England Festival Association, the following were appointed as a committee to consider affiliation with the Eastern and National Conferences: John E. C. Merker, Chairman, Gladys Pitcher and Rena Bisbee. At this meeting the following system was unanimously adopted in regard to the classification system to be used by the Association: Class A—schools of 1,000 enrollment and up; Class B—schools of 500 to 1,000; Class C—schools of 250 to 500; Class CC—schools below 250; Class D—Junior high schools of less than one year; Class E—elementary groups, may play any class they desire.—John E. C. Merker, *Executive Secretary*.

## ABOUT THE "IN-AND-ABOUT" CLUBS

**Boston.** The second meeting of the In-and-About Boston Music Educators Club was held at the University Club on December 7. Christmas carols led by Harry Whittemore and Lydia Toller with Gladys Pitcher as accompanist, opened the program. Samuel Peck gave us an interesting report of his summer at the Salzburg Festival. Under the direction of Inez Field Damon, a program was given by the Music Department of Lowell Teachers College, including the madrigal singers, a brass quartet (Mona Davison, Elaine Lizet, Helen Lister, Eleanor Pflug), and the following soloists: Harpist—Rosemary Ridler; violinist—Andronike Mekelatos; pianist—Caroline Weaver; soprano—Eleanor Gray; contralto—Andronike Mekelatos. The third meeting of the club will be held at the University Club on February 29.—Marguerite C. Burns, *Secretary*.

**Chicago.** The Christmas Luncheon of the In-and-About Chicago Music Educators Club was held on December 14 at the Auditorium Hotel, under the auspices of the Social Committee, Edith Wines, Chairman. Santa Claus was present with a gift for each member of the Club. The music program was given by the Melodists of Maywood, Illinois, a women's chorus directed by Margaret Rowe Cleland, accompanied by Ruth Rankin Kilber. Christmas carols were sung at the conclusion of the meeting.

A report on the Spring Festival, to be given by the Club on April 25 at Orchestra Hall was given by the general chairman, Robert J. White, and the following conductors of the various groups: Band—Capt. Gardner P. Huff, Lane Technical High School, Chicago; Orchestra—Henry Sopkin, Lake View High School, Chicago; Boys' Chorus—James Baar, Christian Evangelical High School, Chicago; Girls' Chorus—Margaret Dirks, Wheaton High School, Wheaton, Ill.; Mixed Chorus—Sadie M. Rafferty, Evanston Township High School, Evanston, Ill.; Elementary Chorus—Mary M. Farrell, Supervisor of Elementary Music, Chicago.

Following the luncheon a meeting of the Executive Committee of the Club was held. The next luncheon meeting

will be held February 15 at the Auditorium Hotel.—Sarah E. O'Malley, *Secretary*.

**Detroit.** In-and-About Detroit Music Educators Club held its Christmas luncheon on December 14 at the Hotel Statler, with Murray Paterson as guest artist. Mr. Paterson played a group of numbers on the Hammond Electric Organ. Also on the program was the choir of Eastern High School under the direction of Grace Jones. Our Detroit Club is anxious to seek out exceptional talent in the Detroit schools, and at the Christmas meeting Barbara Scully, a twelve-year-old of Angell School, sang a group of songs, accompanied by Clara Belle Weimer. The meeting closed with group songs led by Roy Parsons, with Mr. Paterson at the organ.

The outstanding social event of the In-and-About Music Educators Club will be a dinner party at the Ingleside Club, Wednesday, January 22, at 6:30 o'clock with Mr. Tyson as toastmaster. Following the dinner Wynn Wright will present the News Players. An additional feature of the evening's entertainment will be the juvenile dancers from the Children's Theatre of the Air. After the program there will be cards and dancing with Jimmy Higgins and his orchestra from WWJ.

For the February meeting George Oscar Russel of Ohio State University is to be the speaker, with selections by the School Men's Chorus.—Majel Hopkins, *Corresponding Secretary*.

**New York.** The In-and-About New York Music Educators Club will meet for the third time this school year on February 11 at the International House. Marjorie Gullen of London will be the guest of honor and will speak on "Choral Speech". Miss Gullen has been lecturing in the United States during the past three months and is the leading exponent of the movement for more rhythmical and musical group presentation of poetry and prose. Her appearance at our meeting is anticipated with a great deal of interest.

Plans will be discussed regarding the In-and-About Luncheon during Conference Week which will represent the In-and-About Clubs throughout the country,

and at which the New York In-and-About Club will be host. With each member of the In-and-About New York Music Educators Club a member of the National Conference, considerable enthusiasm is being manifested in regard to the program of the National Conference which will be held in New York from March 29 to April 3.—Peter W. Dykema, *Chairman*.

**Pittsburgh.** The mid-winter meeting of the In-and-About Pittsburgh Music Educators Club in the Ruskin Restaurant on Saturday, December 14, opened with the singing of Christmas carols. The get-together luncheon was attended by over forty members. Elmer Kenyon, head of the Drama Department of Carnegie Institute of Technology, gave us some interesting reviews of notable plays now in New York and London.—Oscar W. Demmler, *President*.

**St. Louis.** The In-and-About St. Louis School Music Club met at the Town Club on Saturday, December 7. About one hundred were present for the music demonstration. The first part of the program consisted of nine numbers by a rhythm band made up of second grade children from the Peabody school. The numbers were very well done, the little conductors getting splendid results from their little band. The second part of the program was a demonstration of third grade music which was very well conducted by Miss Fox with a group of third grade children from Peabody school. The January meeting was held on the eleventh with a demonstration of fourth and fifth grade music.—Jessie Mangrum, *Secretary*.

**Tulsa.** Members of the In-and-About Tulsa (Okla.) School Music Educators Club convened for their Christmas luncheon at the Junior League Tea Room on December 14. A feature of the meeting was the presentation of "Growing Pains" by the past-presidents. Music programs were furnished by a brass quartet (Albert Weatherly, Roger Fenn, Kenneth Hayes, Charles Costello). Mrs. Kenneth Hayes gave a cello solo with Kenneth Hayes as accompanist. The entire membership joined in the singing of Christmas carols with James Waller as song leader and Dorothy Bowen as accompanist. Clarence Baker as Santa Claus completed the program.—Ann Davidson, *Corresponding Secretary*.

**National Capital In-and-About Music Club.** Music educators from Virginia, Maryland and the District of Columbia, all members of the National Capital In-and-About Music Club, will meet for the second time on February 15 in Baltimore. A post card announcement giving the complete program for the morning and afternoon sessions has gone out to every member. The morning meeting will be held in the Baltimore Polytechnic Institute Auditorium, Dr. E. N. C. Barnes (president) presiding. The following program will be given: (1) Baltimore Inter-High School Orchestra, Osmar P. Steinwald, Supervisor of Instrumental Music, conducting; (2) Greetings—Dr. David E. Weglein, Supt. of Public Instruction, Baltimore; (3) Greetings—Frederick R. Huber, Municipal Director of Music, Baltimore; (4) Greetings—Mrs. Henrietta Baker Low, Past President M. E. N. C.; (5) Sound Picture—"Music Education in the Baltimore Public Schools" with introductory remarks by John Denues, Director of Music Education, Baltimore. Immediately following the morning session will be the "Concert for

*Continued on page seventy-three*



# Ensemble Champions

## AT THE 1935 NATIONAL CONTEST



**HARRISON TECH. HIGH SCHOOL TROMBONE QUARTET**, Chicago, Ill. The only second division winner, 1935 National Solo and Ensemble Contest. Left to right: Everett Maschek, Carl Berman, Clarence Kuncl, James Steff. Three of the four play Conn trombones, two playing Connquersors.



**HOBART HIGH SCHOOL BRASS QUARTET**, Hobart, Indiana. Second division winners, 1935 National Solo and Ensemble Contest. Solidly Conn equipped. Left to right: Shirley Hoos, euphonium; Robert Holzmer, Victor cornet; Morris Ferguson, Conn trombone; Carl Cope, Victor cornet.



**MORTON HIGH SCHOOL TROMBONE QUARTET**, Cicero, Ill. The only first division winner, 1935 National Solo and Ensemble Contest. Left to right: Eugene Ripkey, Edward Rendek, Joseph Beycek, Roy Hrubes. Each of these winners plays a Conn trombone.

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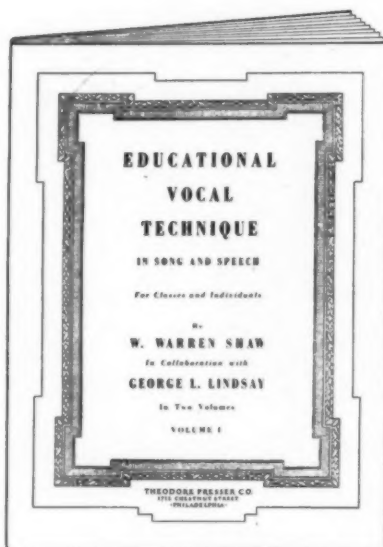
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THIS unique song method presents a practical means for cultivating the voice for singing and speaking, states the underlying theory, and also introduces the pupil to the literature of song. The book is well planned for the educational work it undertakes. There are simple but excellent exercises set to interesting verses, and in the singing of these verses there are voiced common vocal truths together with the suggestion as to how to master them. Also accompanying the exercises are clear explanations which further aid in acquainting the pupil with the underlying principles of a good vocal technique. Each lesson includes some bit of a vocal gem from the master composers and the operatic field as well as from the folk song and light opera types. In the second volume, which will be ready shortly, this work proceeds further in the introduction of the literature of song, not only in the material provided, but also in the suggested songs in lists of graded difficulty for the various voices.

From the full page preface, setting forth the features and object of this course of vocal instruction, and on through the various paragraphs accompanying each vocal unit in the book, there is a wealth of authentic guidance in vocal procedures. Elsewhere on this page there have been named a few of the artists who have commended the principles of voice culture set forth in Educational Vocal Technique. Others who might be added to this list are Olive Fremstad, Johanna Gadski, Titta Ruffo, Dr. George Trumbull Ladd, of Yale University, and Dr. Holbrook Curtis, M. D.

The fifteen units in the first volume cover such study phases as The Quiet Breath; The Fundamental Tone; The Firm Tone; Pitch, Quality, Volume, Intensity; Changing Vowel Forms; Sustaining Tone; Articulation and Enunciation; The Power of Rhythm; The Vocal Impulse; The Flexible Tongue; Dynamic Tone; Resonance; The Larynx; Vocal Independence; and The Tip of the Tongue.



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## BOOK AND MUSIC REVIEWS

Conducted by WILL EARTHART, Director of Music, Pittsburgh, Pa.

**Book of Proceedings, 1933-1935** [National Federation of Music Clubs, Hazel G. Weaver, Editor]. Everybody interested in music in America will greet with lively enthusiasm the appearance of this particular Book of Proceedings. It is Volume I—the first ever issued by the National Federation of Music Clubs—and notwithstanding the prestige the Federation has earned by its vast and fine achievements, this book must add something further to its power and influence. Because this volume is the first the organization has issued, an historical supplement, "Historical Highlights of the Federation," written by Ruth Haller Ottaway, has wisely been included. Preceding that final section are four: The official Directory (for the past and for the current bienniums), Addresses, Reports and Conferences, Official Program. As may be inferred from these titles, the bulk of the volume consists of reading-matter that holds high interest to a large musical public. Few intelligent persons in any profession will pass without interest such papers as, "Music in the Changing Social Order," by James Francis Cooke; "The Future of Opera in America," by Edward Johnson; "Changed Conditions for the American Composer," by John Tasker Howard, and "American Creative Art," by Oscar Thompson. The discussions and the records of achievement contained in the section entitled, "Reports and Conferences" are also of general interest; for in the two years that precede each biennial meeting the real work of the Federation moves forward across the entire breadth of our land, and the slow-motion picture of that gigantic movement is a fascinating one.

Perhaps the Federation has failed to publish a Book of Proceedings in earlier years precisely because it has believed that its far-flung radiations were its greatest achievement and its strength was in decentralization. That may be true, but even so, a telescopic view that draws the whole together in a small lens gives everyone a priceless revelation, and that is precisely what such a book as this does.—Will Earhart.

**Music in Everyday Life.** Eric Clarke [W. W. Norton & Co., Inc. Price \$3.00]. We quote from Mr. Clarke's Preface: "About a year ago the Carnegie Corporation of New York asked me: What aspects of music in America today seem the most important? How can music best be furthered? The purpose of this book is to answer these questions." Elsewhere in the Preface Mr. Clarke says: "If people are ever to find an answer to these questions they must have a panorama—an airplane view, as it were—of the musical landscape. . . . And the eyes which see music must be those of the ordinary citizen rather than of teacher, player, or institution."

The six sections of the book are entitled: The Musical Scene, The Study of Music, Musical Enjoyment, The Musical Profession, Helps to Music, Conclusions. A few of many interesting chapter headings under these sections are: Music in Education, Education in Music, Teachers, Composers, Publications, Associations.

Lest the foregoing give our readers the impression that the survey is one of the current "objective" and "scientific" kind, proud in possession of a multitude of tabulated facts but fearful of drawing even the most obvious conclusions therefrom, we hasten to say that there is only one table in the whole book. Mr. Clarke appears to believe that we know something that may rightly give basis for thought about, e. g.,

radio, without again counting all the home receiving sets by states. He is, in fact, bold enough to express thoughts and opinions. As he is really informed (without having the exact figures) and is thoughtful and sincere, the reader finds himself privileged to listen to some thoughtful and meaningful conversation. The conversations end with some Conclusions that are sane and practical, and that should be taken to heart.—Will Earhart.

**The Magic of Music.** Robert Haven Schauflier [Dodd, Mead & Co. Price \$2.00]. The subtitle is *An Anthology for Music Weeks and Days*, and the contents are a compilation made and edited by Mr. Schauflier. A first section, *Music Week: Its Origin and Observance*, is made up of writings by C. M. Tremaine and the National Music Week Committee. A second section is entitled *Music Memory Contests*. Then in order follow *Musical Games and Entertainments*, *Music Study* (a remarkable collection of sayings by Schumann, Handel, Mendelssohn, Verdi, Sir Alexander Mackenzie, and many others); *Music: An Anthology* (a capital collection of sayings in praise or explanation of music); *In Lighter Vein*, *The Music Cure*, *Current Trends in Music*, *Stories*, *Plays*. As may be seen, the book resembles somewhat a bargain counter. Nevertheless, a very considerable treasure may be found in the assortment of wares displayed. Indeed, the selection of quotations in the two sections noted represents the very best sort of "buy," for seldom has an equally fine selection been assembled.—Will Earhart.

**The Hollis Dann Song Series.** Hollis Dann [American Book Company]. The new Hollis Dann Song Series is composed of three textbooks devoted entirely to song material and a manual, called a *Conductor's Book*.

Book I contains songs for the primary grades—songs of varied moods and styles, vocally and poetically right for the little people in the primary grades. Included are fifty-fold melodies of twenty nationalities; a few standard favorites, such as Mozart's "Cradle Song," Mendelssohn's "Greeting," Margaret Coote Brown's "Under the Stars," Reinecke's "When the Little Children Sleep," and many new and interesting numbers, appealing to the child thought, by John E. West, Arthur Edward Johnstone, Katherine Davis, and others.

Book II contains unison and two- and three-part songs for unchanged voices, designed for use in the intermediate grades. The volume is outstanding with respect to the quality of both verse and musical setting. Among the poets may be mentioned William Blake, Mary Mapes Dodge, Henry Van Dyke, Henry W. Longfellow, Robert Burns, Lucy F. Perkins, and others. Composers represented include Praetorius, Purcell, Schubert, Schumann, Bach, Beethoven, Brahms, Humperdinck, Mozart, Rosseter G. Cole, Frederic Cowen, Mendelssohn, DeKoven, John E. West, and others of note. Many of the less familiar hymns and songs have found a place in the book, as have also a number of the less frequently heard folk songs, new patriotic songs and nature songs of exceptional charm and beauty. A number of songs have solo parts, to encourage individual singing.

Book III, containing unison and part-songs for soprano, second soprano, alto, alto-tenor, and bass, is for use during the years of adolescence. The song material indicates that the author of the series was guided in his choice by two

essentials—first, the value of the song as an agent in promoting emotional and spiritual growth at the adolescent level; second, the suitability of the musical arrangement to limited, but growing, vocal powers. Realizing the part that melody plays in the musical development and life of the boy, the author has included a considerable number of unison songs, some written on the treble, and some on the bass staff; others arranged for the alternate singing of boys and girls. As in Book II, a goodly number of songs contain solo parts, to be sung by individuals or small groups.

Each of these three volumes of songs provides choice material for three successive school years or levels, thus establishing a permanent repertoire which cannot fail to exert a powerful influence upon the musical and literary taste and preferences of the pupils. Another value of the series lies in the fact that the accompaniments (which are provided for all but a few songs) are of intrinsic musical worth, so that from the very beginning of his school career, the pupil is receiving a satisfying harmonic experience. And since the accompaniments appear in the pupil's own book, the teacher has a logical basis for encouraging the singing of the school songs in the home circle. The books also provide abundant attractive material for assembly, choir and concert programs.

Each of the three books is supplied with a topical as well as an alphabetical index. Books II and III include in addition a glossary of Italian musical terms.

Volume IV, the *Conductor's Book*, functions as an instructor and guide to the classroom teacher. The author has borne in mind, that in most cases, the classroom teacher below the junior high school is not a trained musician; and has consciously couched his explanations and directions in terms which the teacher can understand.

The vital, all-important element in the study of any language, including music, is the literature, the actual material studied. "The greatest educator in Music is Music itself." The most difficult problems in the teaching of Vocal Music in the public schools are (1) How to use the singing voice and (2) How to study and interpret the song material. This book gives practical and adequate help in the solution of these two vital problems.

In the Introduction are discussed at some length, the child-voice, essential vocal habits, English diction, conditions affecting the singer, and conducting. Following this is a musical and interpretive analysis of songs in Book I, establishing the mood through the text, and including suggestions as to tempo and phrasing. Theoretical information helpful to the teacher is also given. The songs in Book II are similarly analyzed. Several pages are devoted to the essential habits of the choral conductor and to the teaching of part songs.

The section devoted to Book III opens with discussions of the adolescent boy-and-girl-voice, mezzo voice singing, choral effects (pianissimo, crescendo, etc.), breathing, and the training of accompanists. Then follows the interpretive analysis of the song material and a chapter entitled "Notes on Well-Known Songs", historical and descriptive in nature, written by Gordon E. Bailey, Assistant Professor of Education at New York University.

In addition the *Conductor's Book* includes a section of "Suggestions for Units of Correlation," in which are outlined practical correlations of music

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**The Silver Book of Songs for the grades.** Clella Lester Perkins, Ann Trimmingham, Mary Strawn Vernon, Louis Woodson Curtis and M. Claude Rosenberry. [Hall & McCreary Co.] One hundred seventy-six unison, two-part, three-part and four-part songs; for rural, town and city schools; for primary, intermediate and upper grades; for rote, for observation, for reading. A list of phonograph records of songs found in the book is included. A low priced book, in strong paper cover, with large type and clear printing. An accompaniment edition is also available.—Huldah J. Kenley.

**Pathways of Song.** A series of Art Songs, edited, arranged and translated by Frank LaForge and Will Earhart. [M. Witmark & Sons.] From the albums previously reviewed in these columns several songs are separately available: Mozart, Longing for Spring; Haydn, In the Country; Handel, Leave me in Sorrow; Schumann, The Lotus Flower.—Huldah Jane Kenley.

**Our Music in Story and Song.** By Robert Foresman. Based on *The High Road of Song*, Copyright, 1931. [American Book Company.] A preface introduces this book as an answer to the need of schools for a single volume offering a rounded musical background to pupils of varying ages. Thirty pages are devoted to discussion of phases of music history, biographies, orchestral instruments, band, vocal music and folk music of various lands. Some 250 songs illustrate points discussed. As was the case in *"The High Road of Song,"* Part I contains rote material; Part II appears to belong to third and fourth grades; Part III consists of two- and three-part songs; Part IV is made up almost entirely of songs for four mixed voices. We are accustomed to associate the name of Robert Foresman with attractive musical material and are again justified. Teachers of small, ungraded or queerly assorted groups will find *Our Music in Story and Song* a very present help at all times.—Huldah Jane Kenley.

**A History of Musical Thought.** Donald N. Ferguson [F. S. Crofts & Co. Price \$5.00]. This book holds new and arresting values. Superficially it appears as a history of music: the title contains the word, and the contents, hastily viewed, seem to follow customary historical paths. But the title contains also the word "thought," and in that word lies a hint of the new values.

For musical forms and styles, as they appear in various historical periods, are more than conventional patterns accepted or invented by the isolated composer. Each age and each people has its intellectual and affective atmosphere, its peculiar trends of thought

and feeling; and forms and styles of expression that will give these proper utterance come to birth. Any one age is tinged, it is true, by its inheritance from preceding ones, and so continuity in development appears; but the direction of that development is not fixed by the nature of the inheritance, but by forces active at the time.

So this book first probes the nature of musical thought, and then examines music throughout its historical past, not from a coldly objective point of view, but as shaped by psychological forces then at work in the world. Such a plan is not new. As the author says in his Foreword, general history has always avowed such a purpose, even if it has not achieved it. In musical history, however, the plan, at least in its present dimensions and purity, has seldom or never been followed. Musical appreciation has left "facts" to musical history, and history has left aesthetic developments to appreciation. They must be joined; for neither can attain proper development without the other.

Such is the thesis of the book, and it modifies and illuminates the comprehensive historical narrative with respect to form, content and spirit. The analysis and definition of "musical thought," in the opening chapter, is cogent, has an individual cast, and is basic. It is hardly intrinsically new in musical aesthetics and musical psychology, but it is extremely valuable, nevertheless, both in itself and in its application here. The author is of the faculty of the University of Minnesota, and his book was edited by Paul J. Weaver of Cornell University, who pronounces it "one of the most thoughtful and thought-producing books I have read on the subject of musical history." An extraordinarily extensive bibliography, a voluminous list of illustrative phonograph records, and an analytical index, are all appended to the text, and add further value to a most deserving work.—Will Earhart.

**So You Want To Write A Song.** Robert Bruce [Paul L. Schwartz]. If the rejoinder is "Yes," some of us would be tempted to give the advice that Punch gave to young people about to be married. Mr. Bruce is more kind; in this book he encourages them to go on. The author consistently speaks of song writing as an "industry." His method of giving information is to print questions and answers. For instance, the fourth question is: "How much knowledge of music is it necessary to have in order to compose a popular song?" The question might appear superfluous, for we all know the answer. Mr. Bruce transmits it: "It is not necessary to have any musical knowledge to compose a popular song." The jacket states that the book contains one thousand facts. Those on How to Get a Song Published (Chapter III) and on Copyrights (Chapter IV) may be helpful to musicians as well as song writers. A chapter on Construction of Melody and Lyrics, which was quoted from, above, and another chapter on Song Sharks, hold no such promise. There is an Introduction by Arthur Schwartz.

—Will Earhart.

**Music in Schools,** by a Committee appointed by the Middlesex Education Committee [Oxford University Press, Carl Fischer, Inc., N. Y., Sole Agents in U. S. A. Price \$1.75]. The Committee that prepared this "Syllabus of Music-Teaching" was composed of informed and experienced teachers. Many who contributed to it—as W. G. Davies, Hubert J. Foss, Ernest Read, Herbert Wiseman, to mention a few—are known to us in the United States. The syllabus takes place with "The Cambridge-shire Report on the Teaching of Music" as an exceptionally comprehensive and authoritative statement on the teaching of music in English schools. The first

part, the syllabus proper, follows the three main divisions of the English school organization, and is further detailed by years, thus: Infants (ages 5-6 and 6-7 years); juniors (7-8, 8-9, 9-10, 10-11 years); seniors (11-12, 12-13, 13-15 years). For each year a course is succinctly outlined with respect to the principal objectives, the various phases of instruction, and the methods that are deemed appropriate to that year. More than half of the book, following the syllabus, is given over to twenty-six appendixes, in which specific information and guidance is provided for teachers. Among the subjects here discussed are voice culture; memory training; musical appreciation; percussion band and school orchestra; melody making.

As the foregoing titles suggest, this book, although it reflects a cultural orientation and a pedagogy that differ subtly in character from ours, still holds much of great and timely interest for American teachers. The discussion of a possible amalgamation of the percussion band with the school orchestra, for instance, reflects a movement on the other side of the Atlantic that is matched here by the proposal to establish a "General Music, Instrumental," course in our schools. Numerous other discussions will be found to hold similar value.—Will Earhart.

## CHORAL OCTAVO

The following choral compositions promise pleasure in their use because of musical beauty, of human or musical interest and because well suited to high school capacities.

**M. Witmark & Sons.** S. A. T. B. A Cappella: (1) Kolyada, Russian Christmas Carol, arranged by Eugene Gnatov. (2) Come and Adore, Basque Christmas Carol, arranged by Donald F. Malin. (3 and 4) two Arabian folk songs, transcribed by Boris Levenson—The Golden Pava and Messenger of Love. (5) Where is thy beauty O Bey Oglu, a folk song of Turkish origin transcribed by Levenson. Exotic these may be but full of atmosphere and handled with sensitive musical understanding. (6) Tenting on the Old Camp Ground, by Walter Kittredge, arranged by Earl Rosenberg for eight parts. The melody moves from tenor to baritone. All parts are within comfortable range and simply written. (7) Sweet Honey Sucking Bees, madrigal by John Wilbye (1574-1638). No American choral groups with Elizabethan madrigals in repertoire should be content without this almost the loveliest one. However, the present editing is disturbing, first by inclusion of only the first section of the madrigal, second by alteration of parts and redistribution of words in the rhythmic patterns, third by the confusing interpolation of changing measure signs and bar lines. — T. T. B. B. A Cappella: Three Finnish songs written by Toivo Kuula, (1883-1918), and edited by Ralph Baldwin. (1) May Song, (2) Song of Freedom, (3) Evening Idyl. The outside voices are somewhat extreme for young voices but the parts are melodic, the harmony colorful, the variety most interesting.

**Kay and Kay Music Publishing Corporation.** (1) Carry Me Back to Old Virginny, James Bland, arranged by Christopher O'Hare for S. A. B., with the melody in the baritone throughout.

**J. Fischer & Bro.** (1) My Days Have Been So Wondrous Free—Francis Hopkinson; arranged for women's trio with piano accompaniment by Hazel Gertrude Kinsella. This song, known as the first American composition, was probably written in 1759. (2) Little David, Play on yo' Harp—arranged for male chorus and piano by Hans Hanke. Somewhat florid and intricate but clever and interesting. (3) Sleep, Precious Child—

Richard Wagner; an arrangement for S. S. A. with Alto Solo, by Harry Gilbert. The German words, Schlaf, holdes Kind, are included.—Huldah Jane Kenley.

**A Passion Chorologue.** Music by W. B. Olds [Carl Fischer, Inc. Price 60 cents]. The Chorologue is an interesting number for humming A Cappella Choir, and Narrator or for Choir and Choral Speech. It is a subject, however, better suited to denominational groups than to more general groups of the public schools.—Susan T. Canfield.

## OPERETTAS, TABLEAUX, MISCELLANEOUS

**Christmas Morning.** Poem by Eugene Field. Music by Grace Chalmers Thompson [J. Fischer & Bro. 80c]. This is a "Christmas Tableau with Music" for soprano soloist, a mother narrator; children's chorus of shepherds and angels; a small child of our time. The Tableau opens with the prayer from Hansel and Gretel in unison, with which exception the narrator and chorus use their own melodies throughout. Variety is gained in the accompaniments, use of chimes, and an organ number which can be played on the piano if organ is not available. It is short, can be easily prepared, and can be given with almost no setting and limited costuming.—Susan T. Canfield.

**The Buccaneers.** Book and Lyrics by Roger H. Williams. Music by Edwin M. Steckel [M. Witmark & Sons. Vocal score, \$1.50; stage guide, \$1.00]. The action takes place on the deck of a yacht in the Caribbean. The characters, all of whom sing and speak lines of the conversational type, are a captain, a senator and his family, friends of the senator's daughter, pirates, commander of a rescuing battleship, and the hero, a common sailor, who proves to be the son of the commander. The operetta is of the comic opera variety scored for S. A. T. B., junior high range, the parts lying well in the range, with considerable variation of melody, rhythm, and melodic movement.—Susan T. Canfield.

**Six Madrigals Arranged for Pipes** by Eric Bancroft [The H. W. Gray Co. 75c]. The fourth set from Novello's Music for Bamboo Pipes, these Madrigals hold the essential part movement, phrasing, individual melody, and general regard for euphony which marks the original. They are scored for three parts: the first four for treble in D, alto in A, and tenor in D; and the last two for 1st treble in D, 2nd treble in D, and tenor in D. It is to be hoped that simple instruments and music of this type may grow in popularity as a quite superior type of musical independence is developed by association with the madrigal scores.—Susan T. Canfield.

## CHAMBER MUSIC

**Carl Fischer, Inc.** (1) String Ensemble for violins I, violins II, violas, cellos and basses: 1. a. Russian Folk Song, trans. by F. Sevitzy, b. Toreador et Andalouse—A. Rubinstein, trans. by F. Sevitzy (adds piano to above combination). Of medium difficulty. 2. Gossips—Arcady Dubensky. An entertaining chatter of five voices. 3. Kamarsinskaja, Fantasia on Two Russian Folk-Songs—M. J. Glinka, trans. by F. Sevitzy. Of medium difficulty. (2) Quartet for four B-flat Clarinets, Bourée—J. S. Bach, arr. by A. H. Brandenburg. Very good. (3) Trio for three B-flat Clarinets, Bourée—G. F. Handel, arr. by A. H. Brandenburg. Very good. (4) Master Woodwind Ensemble Series, arr. for woodwind quintet with augmentation to full woodwind choir, F horn ad lib. An excellent edition of the "Four-Tone" idea by Irving Cheyette and Charles J. Roberts. (5)

Fantasia on "Greensleeves"—R. Vaughan Williams, arr. from the opera, "Sir John in Love," for string orchestra and harp (or piano), with one or two optional flutes. Good music.

**Ludwig Music Publishing Co.** Ludwig Brass Ensembles, Vol. 4. Contains (1) Three Fanfares, (2) Two Marches by John Fischer, (3) Chorale by J. S. Bach, (4) Tower Sonata by J. Pezel. Good.

## PIANO

**Three Piano Pieces from Clayton F. Summy:** (1) Wisteria by Pearl Marie Barker. (40c) A musical arpeggio study for second grade. (2) Buck and Wing by N. Louise Wright. (30c) A study for flexible wrist for second grade. (3) Little Songs To Play and Sing by Bernice B. Bentley. Illustrations by Philipp Leigh Holliday (60c). Planned for six year olds to sing, the range is from second space bass clef to third added line above the treble staff. If this element is ignored the little tunes are clearly stated in large type. The drawings are especially attractive. Other numbers received are too advanced for school piano classes.—Susan T. Canfield.

**The Diller-Page Carol-Book.** Collected and arranged by Angela Diller and Kate Stearns Page [G. Schirmer, Inc. 75c]. These "34 Christmas Tunes for old and young to play and sing" are a genuine contribution to the musical library of the young music student and to the carol library of teachers and play leaders with a limited technic. The carols, limited to three parts, are so simplified in accompaniment as to be easy without being harmonically thin. The type is large enough for the comfort of children, while phrasing and fingering are marked to insure musical performance, grace, and growth. The book is divided into three sections: Part I, Ten Familiar Carols; Part II, Twenty Carols From Ten Foreign Lands; Part III, Four Christmas Songs Arranged as Piano Duets. It is a lovely collection of musical value as well as of seasonal interest.—Susan T. Canfield.

**Clayton F. Summy Co. Piano Solos:** (1) Dance Americaine—John W. Schaum [Price 50 cents]. Two against three in running waltz movement. (2) A Chord Study—Mrs. Crosby Adams [Price 25 cents]. Nice experience of chord resolution. Echoing chords also nicely handled. (3) Chimes—Mrs. Crosby Adams [Price 30 cents]. A study in singing tone and growing phrase coupled with chord movement. (4) Oh, Susanna—Arr. by Preston Ware Orem [Price 30 cents]. Middle section carries study for hand coordination. (5) The British Grenadiers—Arr. by Preston Ware Orem [Price 30 cents]. (6) Whip-poor-will—Garnet Parker Erwin [Price 30 cents]. For rote or note. (7) Hi! Ho! On Tiptoe—Garnet Parker Erwin [Price 50 cents]. Piano Ensemble: (1) The Old Clock of Harris—Hubbard William Harris [Price 30 cents]. Four hands. (2) The Guitar—Gaynor-Blake [Price 50 cents]. Four hands. (3) The Guitar—Gaynor-Blake [Price 50 cents]. Six hands. (4) Hovering Butterflies—Gaynor-Blake [2nd piano part 60 cents]. Two pianos.

**Keyboard Harmony with Illustrative Piano Pieces.** Buena Carter [Clayton F. Summy Co. Price 75 cents]. This is a very well planned series of supplementary lessons presenting the necessary harmonic factors to the early grade piano student. Each step is clearly presented and illustrated by small compositions which make abundant use of the feature introduced. There are ample pedagogical helps for the teacher who needs them. One of the chief values of the series is the careful distribution of the chord over the entire keyboard as it is broken up.—Susan T. Canfield.

## BAND

**The National Geographic March,** by Thomas F. Darcy, Jr. [J. Fischer & Bro.] This is one of the best marches of the "street" variety that the writer has seen for some time.—L. M. L.

**Introducing the Classics,** compiled by Carl Webber. [Jenkins Music Co.] Although string parts are provided for this work, the reviewer feels it should fall under the band classification since it is quite obvious that the string parts were added to an already complete band arrangement. Mr. Webber's ideas are excellent, as expressed as follows in the Foreword: " \* \* \* the writer has kept in mind the necessity of choosing material that is within the understanding of the student and within easy playing range of the instrument." It is obvious that the degree of difficulty and the simplicity of worth-while material are well within the capabilities and the comprehension of the year-old band, but the writer cannot refrain from wishing that musical completeness had been expressed in more of the transcriptions. For example, the introductory portion of the Intermezzo from the Bizet L'Arlesienne Suite appears without the music to which it is an introduction. The same is true of the Theme from Miserere which is represented here merely by the introduction to the Prison Tower music. Several other numbers are so abbreviated that the listener yearns for the deleted sections. Examples of this are Weber's Invitation to the Dance, Chopin's Funeral March, Balade from Zampa, Over the Summer Sea from "Rigoletto," Amaryllis, and March Slav. Of course, the players may be told of the omissions and thus not be left to believe that the pieces express the completeness of the originals from which they were taken. The reviewer also found, added to the original, certain countermelodies that seemed to detract rather than add musical interest. With these brief intimations of criticism, the reviewer must commend the books for rehearsal use and add that several of the numbers included are complete enough for program use. Fourteen famous composers are represented in the twenty-eight pieces making up the book. Parts are provided for every instrument of the symphonic band and orchestra except English horn. Band parts are listed at 35c, orchestra parts at 50c, and piano accompaniment at 75c.—Lee M. Lockhart.

**Ludwig Music Publishing Co.** (1) Fiesta Overture—S. E. Morris. Doubtless we all enjoy an occasional exposure to the whirl and dash of Spanish rhythm. Fiesta Overture embodies four or five strains in this Spanish style, and adds one more number, not too difficult, to teaching literature. Its brightness will appeal to the average audience. The fanfare near the end is stirring, somewhat unnecessarily so since the previous movements are sufficiently vigorous to maintain interest. The title is translated as "Spanish Festival." (2) Sven Dufoa—H. Hedman. The distinctly programmatic features of this overture do not detract from its musical interest to any great extent, although its program does outline the musical progress of the piece quite definitely. Were one entirely ignorant of the poem upon which the music is based, he would doubtless be aware of peace, war, heroism, and victory as the piece progressed. The two conflicting countries could be named by anyone acquainted with the patriotic songs of Finland and Russia. The average Class B band could prepare this overture with a few weeks' practice.—Lee M. Lockhart.

**Rubank, Inc.** Program Classics Band Folio, Vol. I. This folio contains sixteen selections of standard classics arranged by G. E. Holmes, E. DeLamater, Paul Yoder, and F. L. Buechel. Most school band directors will welcome it. The



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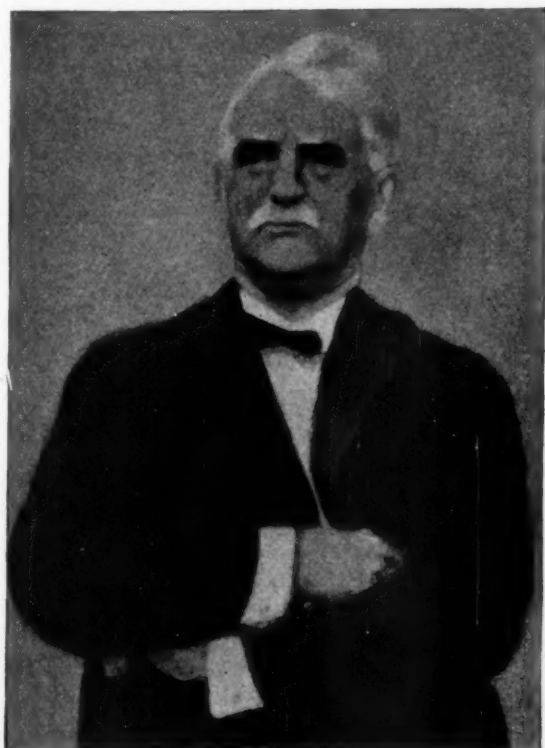
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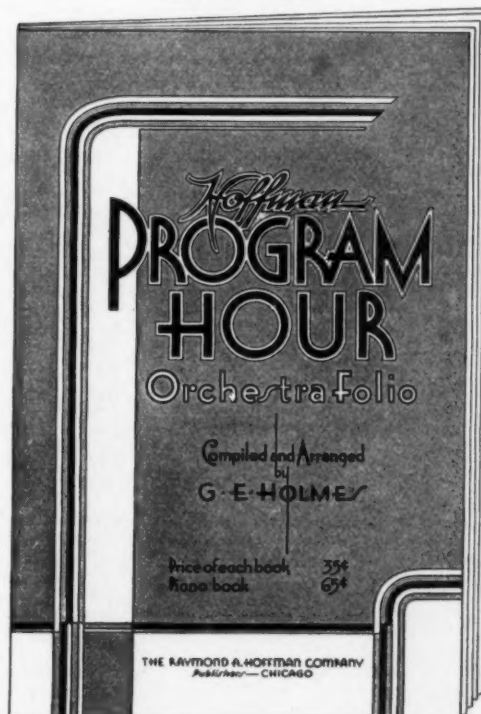


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Page 69

numbers are of such difficulty that a Class A band should play them well at sight, a Class B band with a few rehearsals, and a Class C band in a few weeks' time. Several selections appear almost as in the original, such as Boccherini's Celebrated Minuet. Others are considerably abridged and simplified, such as Themes from Thomas' Mignon, Andante from Haydn's Surprise Symphony, Prelude from Bizet's L'Arlesienne Suite. The book is published in march size, except for the piano-conductor part, which is in octavo size.—Lee M. Lockhart.

**The Fulton Folio of Melody Marches for Band**, by James M. Fulton. [Oliver Ditson Co.] Although not of late copyright, this folio of marches is worthy of review. The writer considers it the most worth-while musically of any band book that has come to his attention. Some may feel outraged at finding the trilos of each march to contain a march arrangement of such melodies as America, Blue Bells of Scotland, Auld Lang Syne, and Home Sweet Home, but these march conversions are well done and are a relief from the usual march trio. Each of the sixteen marches has a favorite included in its trio section.—Lee M. Lockhart

**Hubank, Inc. Stunt Band Book**—Paul Yoder. The Stunt Band Folio, originally published for band, now has received the addition of a violin part. This makes it more useful for inside work, although the viola players have no parts provided, and the cellists and bass players must use parts from the band instrumentation.

## ORCHESTRA

**C. C. Birchard & Co. Vecchio Minuetto**—G. Sgambati. From the style of the music, Sgambati must not be contemporary. The old style suits itself well to the much-divided strings, with solo flute and oboe. It is a delightful piece and should be investigated by teachers who are seeking something unusual as a relief number on an orchestral program.—Lee M. Lockhart.

**The Philharmonic Orchestra Folio**. [Oliver Ditson Co.] Fourteen of the most favorably known of the Philharmonic Orchestra Series have been assembled into folio form to assist the orchestra teacher in his problem of music distribution. As the reader may know, the instrumentation is quite complete. Liberal cross-cueing enables small units to play the selections with complete harmony, if not with rich tone coloring. Full score is available at five dollars, the piano part is listed at one dollar, and the orchestra parts at fifty cents each.—Lee M. Lockhart

## INSTRUMENTAL SOLOS

**Carl Fischer, Inc.** (1) Nocturne (violin and piano) by Alberto Jonas. Three minutes long, difficult cadenza, musically good. (2) Danse Espagnole (violin and piano)—A. Walter Kramer. Three minutes long, difficult, involving triple stops, harmonics, high positions. Musically good. (3) Sonatina (violin and piano)—Scriabin-Heifetz. Double stops, fast, clear-cut form. Good. (4) Miniature Masterpieces (violin and piano)—arr. by W. F. Ambrosio. Famous violin solos and other well-known compositions simplified, carefully fingered and arranged for violin and piano. (First position.) The six following new arrangements make a total of seventy-four easy Ambrosio arrangements for violin (first position) and piano: Dark Eyes (Russian), Two Guitars (Russian), Londonderry Air (Irish), The Old Refrain (Viennese), Poem, Song of India. (5) Airs and Graces (violin and piano)—Howard Franklin. Old-time minuet for two violins in first position. Very good. Carefully bowed.

# RECORD REVIEWS

PAUL J. WEAVER

## CONCERTI

**Bach: Concerto No. 2 for Violin and Orchestra**; Huberman, with Dobrowen conducting the Vienna Philharmonic—Columbia set 235. Played in a straightforward style, but somewhat disappointing both as to solo instrument and orchestra.

**Mendelssohn: Concerto in E minor, Op. 64**; Kreisler, with Ronald conducting the London Philharmonic—Victor set 277. A disappointing release; Kreisler's playing is less accurate and less inspired than it was in his old recording of this work for Victor; and in both recording and playing this set is inferior to the one by Szegedi for Columbia.

## CHAMBER MUSIC

**Bartok: Quartet No. 1, A minor, Op. 7**; Pro Arte Quartet—Victor set M-286. This is the first domestic recording of any of the larger works of the great Hungarian whom everyone agrees in calling one of the most important contemporary composers. A vivid performance and superior recording make the fine music live, and should whet the American appetite for much more of the same sort.

**Mozart: Quartet in C major, K. 465**; Budapest Quartet—Victor set M-285. From every standpoint a fine recording, considerably better than the other recent release of the same work.

**Mozart: Quartet in D major, K. 575**; Kolisch Quartet—Columbia set 237. One of the very finest chamber music recordings available. The release is happily timed—just as the famous Viennese quartet is having its first American tour. Their artistry will rapidly win them countless admirers in this country.

**Vivaldi: Concerto à Quatre No. 5, Op. 3**; Pro Arte Quartet—Victor 8827. This miniature gem, with its three brief movements in slow-fast-slow order, is here exquisitely played and finely recorded.

## OPERA

**Gershwin: Porgy and Bess**—Victor set C-25. Four records containing the best of the music from Mr. Gershwin's exciting current play which most people believe to be true American opera. Mr. Tibbett and Miss Jepson sing the songs splendidly; the orchestra and chorus are directed by Alexander Smallens. Congratulations, Victor!

**Borodin: Choral Dance (Polovtsienne) from Prince Igor**; Beecham conducting the Leeds Festival Choir and the London Philharmonic—Columbia set 238. Sir Thomas is well known as one of the greatest conductors of Russian opera. He and Columbia combine to make this an exciting release, one of the finest available choral recordings. The set also contains the Qui Tollis movement from Mozart's Mass in C minor, K. 427.

**Mozart: Opera Society Vol. 1** (subscription album). This is the first of three volumes containing the Marriage of Figaro, the other two announced for immediate issue. The performance is by the forces of the 1934 Glyndebourne Mozart Opera Festival, under the direction of Fritz Busch. Glyndebourne is believed by many to have replaced Salzburg as the Mozart center of the world; which is ample guarantee of the fineness of these recordings.

**FOR the teacher**, the most important release of recent months is the American edition of the first four volumes of the Columbia History of Music, edited by Dr. Percy Scholes—Columbia sets 231, 232, 233 and 234. These have been available in the foreign edition for some time, and their great value has been recognized by many high school and college teachers. Volume 1 takes music from the beginning of polyphony (10th Century) up to the opening of the 17th Century; it contains especially valuable examples of the period of organum and of the instrumental music of the Elizabethan period. Volume 2 deals with the beginnings of opera and oratorio and goes through the period of Bach and Handel; volume 3 deals with the period from Bach's sons to Beethoven; and volume 4 deals with Romanticism and Nationalism. Two more volumes are projected for future issue: one on the history of the opera; and one on the music of the 20th Century. Dr. Scholes has shown great wisdom and discrimination in choosing music which nicely illustrates the development of the art from period to period. The booklets which he has prepared for this listener's history are meaty and at the same time are written so simply as to intrigue the amateur who has little technical background. The recordings are uniformly satisfying, except for those of part of the music for solo voice. These sets should form the center of the record library for every teacher of history.

## ORCHESTRAL MUSIC

**Auber: Masaniello Overture**; Boulton conducting the BBC Symphony—Victor 11838. A fine performance of rather unimportant but charming music.

**Bax: Overture to a Picaresque Comedy**; Hartly conducting the London Philharmonic—Columbia 68389. An especially welcome, and really fine recording of a gay bit by a very important current Englishman who is all too little known in this country.

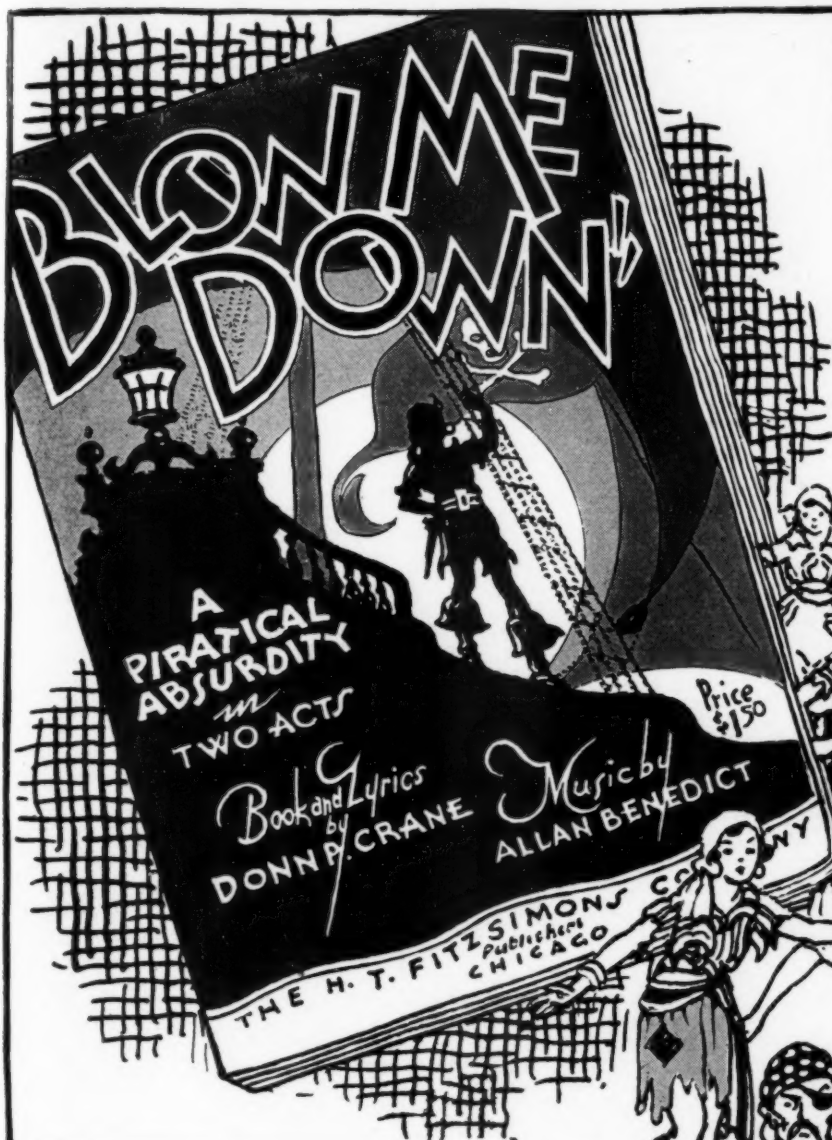
**Beethoven: Symphony No. 4**; Ormandy conducting the Minneapolis Symphony—Victor set M-274. A musicianly reading and fine performance; the recording is so much better than that in earlier releases of this work as to place this version in a class by itself.

**Beethoven: Symphony No. 9**; Weingartner conducting the Vienna Philharmonic, with the Vienna State Opera Chorus and soloists—Columbia set 227. Differing markedly from the recently-issued Stokowski interpretation, this set will be greatly preferred by many people. In all four movements, Weingartner seems much closer to the spirit as well as the letter of this great music.

**Brahms: Minuet, from Serenade for Orchestra, Op. 11**; Stokowski conducting the Philadelphia Orchestra—Victor 1720. An early work showing much of the promise which was fulfilled in the later and larger compositions; played with charming simplicity and delicacy.

**Bruckner: Symphony No. 7, E major**; Ormandy conducting the Minneapolis Symphony—Victor set M-276. This is the first full recording of a Bruckner symphony, and Victor is to be greatly congratulated on it for its fineness from every standpoint. Those who do not know Bruckner's music can obtain much fine material from the Bruckner Society of America, 222 W. 83rd St., New York City.





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The question of waitresses and entertainers is answered by the arrival of Miss Pettigrew, Dean of Hartwell Hall, and a number of her charges, including Nancy Todd, who proceed to inspect the ship intent on proving this to be a motion picture set. In the meantime, Nancy and Bob Trent, a former professor who has been pressed into service as First Mate of the pirate crew, unexpectedly renew a mutually pleasant acquaintance.

When Miss Pettigrew and the girls are about to return to shore, they find they are prisoners, and learn the Captain's plans for them. Contrary to expectation the girls accept the situation as quite a lark.

How Bob, with Nancy's assistance, breaks an old pirate law and yet evades punishment; Mrs. Todd's discovery of a long-lost husband; Miss Pettigrew's acquisition; the Captain's predicament; the introduction of humorous characters and situations; is all related as the plot unfolds and brings our story to a very gay and interesting

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## POPULAR MUSIC

**Columbia Records:** First place goes to Mario Braggiotti, record 3101; both songs are cleverly orchestrated and played, and the tango verse in the Little Church Affair is particularly attractive. Others worth your attention: the "dizzy ditties" (terribly dizzy!) of Ross and Sargent on 3093; the ballad treatment of The Oregon Trail on 3090, and the "hot stuff" which Herbie Kay furnishes on 3100.

**Victor Records:** Of the many recent ones which are really good, two are especially to be noted: on 25192 Paul Whiteman brings negro jazz to a really high point in Farewell Blues and Dark-town Strutters' Ball; and on 25153 Enric Madriguera does an exceedingly clever job with I'd Love to Take Orders From You and I'd Rather Listen To Your Eyes. Other particularly good records are, in order of preference, 25151, 25152 and 25187.

**Brunswick Records:** Lanny Ross does some really fine singing on 7540, Thanks a Million and Day Dreams. Ozzie Nelson is particularly good in Mrs. Astor's Horse, 7580; he is fine, too, on 7576. Leo Reisman does a very good job with the two hits from Porgy and Bess on 7562. For singing which is much above the popular-record average, listen to

Lucille Potter on 7561; many concert artists could benefit from the experience. For good torch-type, Kay Thompson on 7564. On 7575 Mr. Reisman proves a lot about himself, and all to the good, in his treatment of Mr. Porter's very attractive music. For fine jazz on the piano, Teddy Wilson on 7572. Apparently at least sixty per cent of the people would disagree with Mr. Roosevelt in failing to chuckle over Lazy Bones as done by Joe Morrison and the Four Esquires on 7574. Two very good march records by the Goldman Band are 7539 and 7556. Also recommended are 7536, 7537, 7541, 7566, 7570 and 7579.

## VIOLIN MUSIC

**Beethoven Violin Sonata Society Vol. 1** (subscription album). With this album Fritz Kreisler and Franz Rupp start the recording of the complete set of Beethoven's sonatas for violin and piano; and it is an auspicious start by two really great artists. The set contains the first three sonatas, Op. 12 No. 1, 2 and 3.

**Sibelius: Romance, Op. 78 No. 2 and Danse Champetre, Op. 108 No. 2;** Emil Telmányi—Victor 8829. A welcome addition to the Sibelius library, although the recording is not quite of first grade.

## Music Education Achievements Exhibits

**M**EMBERS of the M. E. N. C. are invited to submit material for this display, which will exemplify "achievements" in music education. Three phases of visual music will be included: (1) *Creative Expression*, including original manuscripts and instruments; (2) *Coordination and Integration of Music in School Curriculum*; (3) *Music Appreciation*. All supervisors and music teachers in the grades, junior and senior high schools, colleges, and universities are urgently solicited to submit material.

Pictures of special music activities, glee clubs, orchestras, bands, etc.; lists of repertoire performed by vocal and instrumental groups; programs of recent performances will also be included.

Write at once to the Chairman or the nearest member of the Committee giving

a description of your offerings. You will be supplied with shipping directions and full information, together with suggestions regarding preparation of material, labelling, etc. The coupon below may be used.

Members of the Committee: *California-Western Conference:* Julia E. Warren, 1101 W. 109th St., Los Angeles; *Eastern Conference:* Mary C. Donovan, 187 Field Point Road, Greenwich, Conn.; *Northwest Conference:* Helen Coy Boucher, 433-13th St., N., Seattle; *Southern Conference:* Gem Huffman, 1012 Laird Ave., Parkersburg, W. Va.; *Southwestern Conference:* George Keenan, 3601 Bell St., Kansas City; *North Central Conference:* Sarah E. O'Malley, Chairman, 5043 West Adams St., Chicago.

To SARAH E. O'MALLEY, Chairman  
5043 West Adams Street, Chicago, Ill.

Date.....

I would like to submit the following described items for the Music Education Achievements Exhibit, which I shall be glad to prepare and ship in accordance with your instructions. Please send full information and shipping directions.

Description:.....

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School:.....

City..... State.....

(Signature).....

(Mail Address).....



## Music in the Rural Schools of Delaware

**M**EMBERS of the Music Educators National Conference who are interested in music teaching in rural schools will be glad to learn that Glenn Gildersleeve, State Director of Music Education in Delaware, has arranged for a visitation program prior to and following Conference Week. "If there are people in the Conference who would like to visit any of our rural school work," writes Mr. Gildersleeve, "we shall be happy to arrange a tour of the state in order that our program may be seen in operation. Distances are not great and so it will be possible to arrange a comprehensive schedule which will include a relatively large number of schools in a minimum time."

Readers who are not familiar with the Delaware program will be interested in the following paragraphs which embody a partial quotation from a letter written to the JOURNAL by Mr. Gildersleeve in response to a request for information which might be included with the announcement of the proposed visitation tours:

"Music for every child" (rich and poor, white and colored) has been a reality for six years in Delaware with the following provisions:

(1) Complete administrative backing for music teaching as a regular class room subject. The classroom teacher is expected to be able to teach music as well as any other subject, is rated annually on her music teaching as well as other subjects, and can be asked to take additional music courses if her classroom teaching is not satisfactory.

(2) No one is allowed to enter a course to become an elementary teacher unless able to sing.

(3) A minimum of six points in music is required for certification to teach in the first six grades.

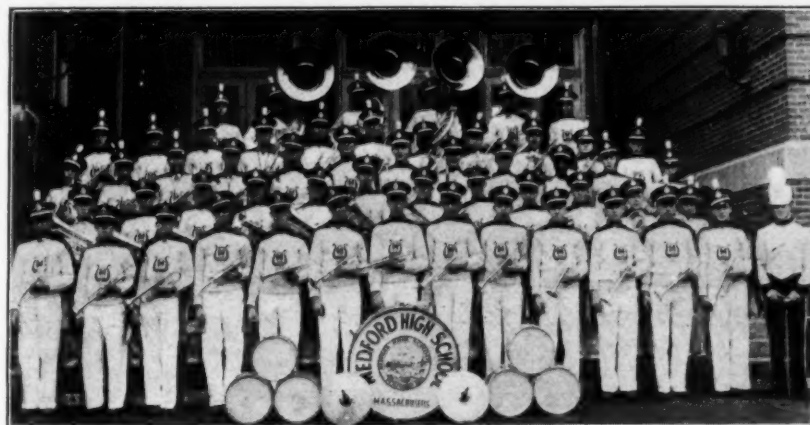
(4) Expenditure for music, per pupil hour of teaching, equal to that for any other subject.

(5) Under the state salary schedule all teachers of the state are paid according to number of years of service and annual rating, so that teachers in small rural schools are just as capable as those found in larger graded systems.

(6) A minimum musical equipment of a phonograph, set of records and song books required and possessed by every school.

(7) Supervisory visits by a music specialist to every one-teacher school once every six weeks, and state-wide loaning of song records so that even the least musical teacher can carry forward a singing program which gives satisfaction to pupils. This year we have been experimenting with the use of records in the teaching of two- and three-part singing which is proving satisfactory.

Readers who would like to consider arranging the New York Conference trip so that Thursday and Friday, March 26 and 27, or Monday and Tuesday, April 6 and 7, can be spent visiting the rural schools of Delaware should communicate with Mr. Gildersleeve at the Department of Public Instruction, Dover, Delaware.



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## National Capital Club

Continued from page 62

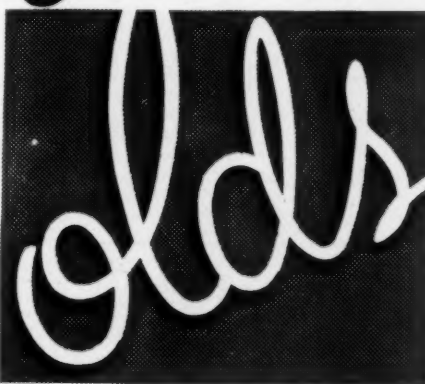
Young People" by the Baltimore Symphony Orchestra, Dr. Ernest Schelling, Conductor, at the Lyric Theatre.

The luncheon program will include a music program by the Baltimore City College Instrumental Ensemble, community singing, and messages from Conference Presidents; a business meeting will follow the program.

The afternoon session will be held in the Southern Hotel (Banquet Hall) where the following program will be presented: (1) Double Quartet, Maryland State Teachers College, Towson, Emma Weyforth, Teacher of Music, Director; (2) "Problems in the Elements of Ear-Dictation," Otto Ortmann, Director, Peabody Conservatory of Music; (3) Vocal Solo—Mrs. Marguerite Anger Mergenhenn, Teacher of Music, Thomas Johnson Platoon School, Baltimore; (4) "Class Instruction in Instrumental Music," Franz C. Bornschein, Peabody Conservatory of Music; (5) Vocal Solo—Jane Crawford, Teacher, Hamilton Junior High School; (6) "Public School Music—Should it be a Segregated or an Integrated Subject?," Dr. Florence E. Bamberger, Johns Hopkins University.

Note: In the report of the organization of the National Capital In-and-About Club, in the last JOURNAL, the names of two members who were prominently identified with the development should have been included: Mrs. Helen Bellman, Hyattsville, Maryland, and Mrs. Eveline N. Burgess, Washington.—Edwin N. C. Barnes, President.

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## National High School Solo Singing Competition

**T**HE SOLO SINGERS selected at the auditions held at five of the six Sectional Conferences last spring will have opportunity to be heard in a friendly competition for final honors at the biennial meeting of the National Conference to be held in New York City during the week of March 29. Alfred Spouse, General Chairman of the committee in charge of last spring's preliminary auditions, announces the names of the following honor winners, all of whom are eligible for participation in the New York finals:

**Eastern Conference honor winners:** Wayne Bedford, Monroe High School, Rochester, N. Y.; Carl Esser, D. B. Oliver High School, Pittsburgh, Pa.; Norman Green, North High School, Worcester, Mass.; Minerva Hoffman, Somerset High School, Somerset, Pa.; Charles G. Lattner, North High School, Syracuse, New York; Theodore Matuszeski, Taylor Alardice High School, Pittsburgh, Pa.; Margaret Young, West High School, Rochester, N. Y.; Anna Yurkiw, Franklin High School, Rochester, N. Y.

**Southern Conference honor winners:** Ruth Perkins (Contralto), Memphis, Tenn.; Jack Sealy (Tenor), Rock Hill, S. C.; Lucile Williams (Soprano), Meridian, Miss.

**Northwest Conference honor winners:** William Davis (Tenor), College Place, Wash.; Ruth McBirney (Soprano), Boise, Idaho.

**North Central Conference honor winners:** Roy Bumgarner (Baritone), Columbus, Ohio; Paul Cox (Baritone), Beresford, S. D.; Mary Jane France (Soprano), Central High School, Omaha, Nebr.; Kermit Hanson (Tenor), Central High School, Omaha, Nebr.; Orvin Juel (Baritone), Canton, S. D.; Evangeline Straud (Alto), LaPorte, Ind.; Betty Town (Soprano),

Central High School, Detroit, Mich.; Guinevere Turley (Soprano), LaPorte, Ind.

**Southwestern Conference honor winners:** Ben Basone (Tenor), Kansas City, Mo.; Laura Jane Gordon (Soprano), Kansas City, Mo.; Alice Neal (Contralto), Kansas City, Mo.; Mary Jane Nicholson (Soprano), Kansas City, Mo.; Wilfred Souldridge (Baritone), Springfield, Mo.; John Stannard (Tenor), Kansas City, Mo.; Stanley Tinton (Baritone), Chillicothe, Mo.

The competition at New York will be conducted, with very few changes, according to the rules of the 1934 competition held at Chicago, Illinois. The list of selected songs will be announced to the contestants about February 5, and will be included in the next issue of the JOURNAL, together with the rules and the names of the music schools which will give scholarships as awards to the honor winners in the finals.

The 1935-6 National High School Solo Singing Competition is sponsored by a committee<sup>1</sup> representing the American Academy of Teachers of Singing, the Chicago Council of Teachers of Singing. Coöperating with this committee is the Vocal Section of the M. E. N. C. Committee on Festivals and Contests.<sup>2</sup>

<sup>1</sup> Frederick H. Haywood, Chairman for the American Academy of Teachers of Singing; Thomas MacBurney, Chairman for the Chicago Council of Teachers of Singing.

<sup>2</sup> Richard Grant, Chairman, Vocal Section, Festivals and Contests Committee, M. E. N. C.

## Founders and Life Members, Attention!

**T**HE FOUNDERS, joined by the Life Members, will hold their usual breakfast on Tuesday morning at 7:45 o'clock, March 31, 1936, in the roof dining room of the Hotel Pennsylvania, New York City. All who became members at Keokuk and all succeeding conferences up to and including the Grand Rapids meeting in 1917 are now classed as "Founders" and all are most earnestly requested to join in this fine get-together of those of twenty years or more of service. All Past Presidents are also rated as "Founders" on these occasions—and how they did work, every one of them, to "carry on" the high idealism of the "Cause."

There will be some presentation of reminiscences of the humorous things that happened in the first nine meetings, some group singing of old time favorites, some fine music by present day artists, greetings by some nationally known musicians. (It is in New York, you know.) No "Founder" can afford to miss this jolly yet tender reunion hour. This breakfast will be worth a trip to New York to enjoy.

In a fine gesture of coöperation and economy of time and effort a large number of Founders and Life Members proposed meeting in one fine gala jamboree instead of two separate occasions. Our rapidly growing list of staunch supporters who have evidenced their faith in the conference by joining the \$100 club, thus enlisting for life in the cause of music

in education and becoming the heart of the conference, will meet with those who have borne the heat of the battle through twenty-nine years of struggle. So there we are—grey heads, brave hearts, and cohorts of youthful crusaders.

If you are a "Founder" of 1907 to 1917, or a Past President, you *know* that you are eligible. You just are or you aren't, and there is nothing you can do about it. But if you are neither one, nor a Life Member, you *can* do something about that. You can make an initial payment of \$25 on a life membership and jump right into our midst. Think of it! Sort of Minerva from the brow of Jove idea. There are at least several hundred members that know perfectly well that they are members for life—couldn't drive them out. Why not make the confession *now* with a wee bit check to the secretary, and register this minute for the breakfast?

By the way, this time it will be advisable to register for it on arrival at New York, if not before, as the sides of the room are not elastic and it is comparatively modest in floor space.

If you want to hear a good yarn on Thad Giddings, hear Alice Inskeep sing her Rooster Song, and see the battle of the batons of Father Finn and Harry Barnhart, etc., etc., better arrange for a box seat.

Says your Mother,

FRANCES ELLIOTT CLARK.



## Symphony Concerts During Conference Week

### BOSTON SYMPHONY ORCHESTRA

▲ THROUGH the courtesy of the management of the Boston Symphony Orchestra, remaining available seats for the Carnegie Hall concert, Thursday evening, April 2, are being held for members of the Conference. A few seats are also available for the matinee Saturday afternoon, April 4, at Carnegie Hall, and for the concert at the Brooklyn Academy of Music Friday evening, April 3. (These concerts will all be conducted by Dr. Koussevitzky.)

The following is a list of available seats and admissions (standing room):

**THURSDAY, APRIL 2, 8:45 P. M., CARNEGIE HALL**—Approximately 100 seats at \$2.50; 100 admissions (standing room) at \$1.00; and a few admissions (standing room) at \$1.50.

**FRIDAY, APRIL 3, 8:15 P. M., BROOKLYN ACADEMY OF MUSIC**—A few seats at \$2.50, \$2.00 and \$1.50 each.

**SATURDAY, APRIL 4, 2:30 P. M., CARNEGIE HALL**—A few seats at \$2.00 and \$1.50 each, in addition to admissions and some higher priced seats.

No tickets will be held after March 20. Because of the limited accommodations available it is advisable to place orders at once, sending check to cover seats at maximum price you are willing to pay. If you ask for the lower priced seats the difference between the amount you send and the cost of tickets will be refunded when the tickets are mailed to you.

Be sure to state that you are a member of the M. E. N. C., or clip and enclose this announcement with your order.

Orders should be sent direct to the BOSTON SYMPHONY ORCHESTRA, SYMPHONY HALL, BOSTON, accompanied by a check and a self-addressed stamped envelope.

### NEW YORK PHILHARMONIC ORCHESTRA

▲ MARCH 29, 1936, 3:00 P. M.—Carnegie Hall, New York City. Conductor: Arturo Toscanini; Soloist: Nathan Milstein.

Announcement regarding this concert and the method of securing tickets has been sent by mail to all Conference members. At the time this notice is written it is not possible to predict what seats, if any, will be available when the JOURNAL reaches its readers. If you have not already purchased a ticket and are interested in securing one, it is suggested that you mail your order and remittance at once to the address given below. Enclose maximum amount you are willing to pay for a seat. If you request one of the lower priced seats it will be supplied, if available, and the difference refunded. If your order cannot be filled, remittance in full will be refunded.

Range of ticket prices is as follows: Parquet—\$3.00; Box—\$3.00, \$2.75; Dress Circle—\$2.50; Gallery—\$2.00, \$1.50.

Address orders and make remittances payable to the PHILHARMONIC SYMPHONY SOCIETY OF NEW YORK, 113 WEST 57TH STREET, NEW YORK CITY. Be sure to send a self addressed stamped envelope. Also, be sure to state that you are a member of the M. E. N. C., or clip and enclose this announcement with your order.

February, Nineteen Thirty-six

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## ARMCHAIR GOSSIP

By E. S. B.

IT BECOMES NECESSARY for the public mind to divorce the name of Leopold Stokowski from that of the orchestra he has conducted with distinction for more than two decades. Mr. Stokowski will enter upon a broader and, to his mind, a more important career in the field of research and study in the science of sound, especially of recorded and transmitted music.

"For several years I have been trying to educate and equip myself for this moment," Mr. Stokowski is quoted, "fortunate enough to work side by side with physicists and engineers in sound research laboratories. . . . In all humility, I think this work is essentially that of a musician coöperating with physicists."

Eugene Ormandy, present conductor of the Minneapolis Symphony Orchestra, has been engaged to replace Mr. Stokowski, though the latter will conduct about twenty concerts of the Philadelphia orchestra next season, and as many more as his scientific labors will permit in the subsequent two seasons of Mr. Ormandy's three-year contract with that body.

MARY GARDEN defines talent as the ability to do easily what for others is difficult; genius, the ability to do the impossible.

MEPHISTO of *Musical America* emerged from his nether habitat recently and had himself a night of hi-de-ho at the opery. (Marx Bros. not involved.) "Carmen" was being presented by the Metropolitan, with Rosa Ponselle in the title role, which may have had some bearing on his choice of entertainment. Anyhow it would be sufficient reason, even for a debbil, or by all means for a debbil, should one say?

But the sulphurous gentleman was not entirely edified by the experience, and wields a witty, satanic pen later to say why. Naturally, since he attended in the guise of a music critic (yes, he admits he wore "tails," no novelty to him), he must needs behave like one. As to Miss Ponselle's "Carmen," he considers it neither the best nor the worst he has ever seen, and hopes to see her interpretation develop during the season to the stature of her other distinguished roles.

(Note. Confidential to Mephisto: That was a good one—"should it be B flat or Bi-zet." Infernally clever, in fact.)

PUBLICITY says that Barbara Stanwyck, film actress, sallied off to the Mojave desert to rid herself of a few excess pounds. Her recipe for diet (while in the Mojave desert) was as follows: "I cut down on my food." Colossal! Or whimsical, depending upon how you look at it. (In the Mojave desert, of course.) Ah, the *naïveté* of it all. (In any old desert.)

J. PIERPONT MORGAN appears again before the Senate, looking more like Gibraltar than ever, and twice as impregnable. Oh, the music goes 'round and around and comes out nowhere.

MUTINY amid the higher education: "U. of Minn. Takes Position That Football Coach Should Be Paid No More Than Dean," asserts a headline. Well, if the colleges go to smash, one can always buy a can of spinach and tutor with Pop-Eye the Sailor Man.

IGNACE JAN PADEREWSKI lately passed his seventy-fifth birthday. Perhaps the most unique of his gifts comes from the Association of Polish War Veterans of America, consisting of a watch which not only tells time but is intricately wrought with facts from the great pianist's life and works, and plays notes from his music.

This curious timepiece is the creation of a New York jeweler, Roman Dzikowski, who has spent most of his time for the last year and a half upon its construction. In it are embodied symbols of the art and statesmanship of Paderewski, and of his genius as poet and composer.

Mr. Dzikowski has devoted himself largely in recent years to the writing of elaborate acrostics commemorating the deeds of great Poles. He designed a huge seven-way acrostic in color for the 125th birthday anniversary of Chopin, a smaller one for the 100th anniversary of Wieniawski, and another for Pilsudski's last birthday. But he considers the Paderewski watch the greatest of his artistic creations.

Is there a subtle significance in the symbolization whereby Maestro Paderewski is celebrated in his own time?

SINCE HER MARRIAGE to Jascha Heifetz, photographs of lovely Florence Vidor have been much too rarely seen in the news. Thanks, therefore, to *Musical America* for affording us a glimpse of her in its pages, last issue. Miss Vidor is remembered as one of the truly beautiful women who have graced the silver screen.

NEW YORK bows before the art of a young Negro contralto. Back in her native land after four years in Europe—the old, old story—Marian Anderson is creating a sensation. An important place in the concert halls of America is predicted for her by the critics.

The *New York Times* lauds Miss Anderson as one of the great singers of our time. When it is said that "her singing enchanted an audience that included singers," possibly the ultimate palm has been awarded. The *Times* closed an eloquent account of Miss Anderson's debut recital in this wise:

"In the last four years, Europe has acclaimed this tall handsome girl. It is time for her own country to honor her; for she bears gifts that are not to be feared. Born of poor parents in Philadelphia, Miss Anderson has made something of her natural endowment. If Joe Louis deserves to be an American hero for bowling over a lot of pushovers, then Marian Anderson has the right to at least a comparable standing. Handel, Schubert and Sibelius are not pushovers."

THE VOICE of Alexander Woollcott is, temporarily at least, off the air. Suppressed thirteen weeks in advance of his scheduled closing date, the *Town Crier* is definitely not crying in any sense of the word. Nor is he feeling heroic, martyred or abused. On the contrary, he is avowedly in sympathy with the viewpoint of his late employers, though he could not conform to their wish that he should avoid controversial subjects which might alienate individuals or groups of the radio audience.

"It would be unfair both to myself and my sponsor to try to continue under censorship, for the fact that taboos existed would lessen my interest in the broadcasts and make them deteriorate in short order. . . . I am tired of the sound of my own voice. . . . I have a concern, as the Quakers say, to go to Paris and have a season of conversation with Gertrude Stein. . . ."

As a little girl wrote in a letter to him, quoted in "While Rome Burns," he may be Too Hasty, But Not a Bad Man.

SPEAKING of matters controversial, Herr Hitler has barred all advertising from German radio. There are intimations that, because of certain newspaper ownership, he wishes to control advertising. Perhaps, on the other hand, as one columnist suggests, he spent a night working on one of those prize-slogan contests and didn't win the automobile.

HUGH ROSS, in an article on "Mediaeval Drama Redivivus," dealing with his search for a vital and progressive form of composition today, refers to "that vexing question of art's relation to society."

"For," says Mr. Ross, "there is no getting away from the fact that social theories are upsetting the normal practice of every branch of art; not that theorizing artists are a novelty, but that the emphasis on theory has entirely changed."

"Verdi, for instance, when asked about some problem of musical construction, answered simply, 'Oh, I would write a little music!' and even that arch-theorist Wagner is remembered for his operas and not for his flatulent disquisitions about them."

"Schoenberg, on the other hand, is as famous for his atonalism as for his compositions, and the leader of the modern German school, Hindemith, has evolved a theory of *Gebrauchsmusik* which puts the composer on a level with the artisan. It is all symptomatic of the pervading social unrest which may be a good subject for novelists but is hard to fit into an abstract art like music."

ELLEN GLASGOW says that "The only difference between a rut and a grave is in their dimensions." Still, one can get out of a rut.

FROM SOMEWHERE comes information that the size of the American woman's hand has increased more than a full glove size in the last twenty years. At last tangible evidence that bridge-playing has accomplished something in the evolution of womankind.

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**A**T THE Music Educators National Conference, March 29th to April 3rd in New York, the music industry will have the best opportunity in years for making direct contacts with its largest single block of customers. Plans for this important meeting and the commercial exhibits to be held in connection with it are of direct interest to every music publisher, dealer and instrument maker in the United States. For the benefit of those who have not previously been informed, here is a quick, time-saving summary of the significant facts:

(1) Early reports indicate that the Conference will have a record-breaking attendance—the largest gathering of music educators yet held.

(2) Splendid facilities for exhibiting have been made available at the Hotel Pennsylvania, headquarters of the Conference. The exhibit space is distributed around the various centers of activity, including the two registration booths, the ballroom where the meetings will take place, the library where a special historical and educational music display will be held, the stairs, elevator and corridors which all visitors will use.

(3) The Music Education Exhibitors Association (the organization which has direct charge of exhibit arrangements) is celebrating this year its tenth anniversary. Many interesting features are being prepared in honor of this occasion and member firms are planning to make the best possible showing of their products at the New York meeting.

(4) The income from exhibit fees, above certain specified expenses, is turned over to the Conference as an aid to advancing the cause of music in the schools.

### How to Obtain Exhibit Space

Final application blanks already have been mailed and should be in the hands of all firms which have indicated a desire to exhibit. Any firm which for any reason has not received an application blank is urged to write to M. E. E. A. Headquarters, Suite 840, 64 E. Jackson Blvd., Chicago. All music publishers, dealers and manufacturers, and others interested in the industry, are invited to become members of the Association and to exhibit at the forthcoming Conference.

### A Bouquet to Music Educators

Not only do the exhibit arrangements offer splendid opportunities for meeting the music educators, but the times are now propitious for the entire music industry to put its best foot forward. Newspapers are daily carrying accounts of a great public reawakening of interest in music. Intelligent supervision of music in the public schools was largely credited



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for the recent big increase in the use of pianos by Jerome F. Murphy, Treasurer of M. Steinert & Sons, in an interview in the Boston Herald. The general increase in piano instruction and home playing is evidenced by increased demand for pianos. Orders placed for pianos during a recent convention in New York are reported to represent the largest volume of such business received at any one time during the past five years.



Fig. 1

Proportion of Taxpayer's Dollar Spent for Education.

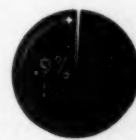


Fig. 2

Proportion of Educational Dollar Spent for Schoolbooks.

"Twenty-five years ago there were but nine hundred public school music supervisors in the country," Mr. Murphy said. "Today there are thirty-five thousand. This seems to indicate that educators recognize the value of music in child training."

Another factor in favor of better business at this time is that the purchase of educational music material during the past several years has by no means kept up with the actual needs of the schools. Several months ago, according to an editorial in the Journal of Education, one of the nation's leading school magazines, the period of recession in public education came to an end.

"Services such as art, music, domestic arts and evening classes, which were suspended by many communities, already have begun to come back," the editorial affirmed.

In connection with this discussion will be found two diagrams based upon an estimate of relative school costs made in a recent M. E. E. A. survey and issued through the Educational Press. Fig. 1 shows how small a part of the taxpayer's dollar—a little over one-fifth—is spent for education. Fig. 2 shows how this one-fifth is allocated. Note that less than one per cent is spent for school books.

Against this background of general school costs, we have an ever increasing demand for better and more efficient education. As the editorial quoted above clearly intimates, music is one of the services rapidly coming to the fore.

Undoubtedly, most of the expenditures for music materials are figured into the 1% (.9% to be exact) of total school costs which represent schoolbook expenditures. It is our hope to obtain sufficient statistical information to present in these columns a specific analysis of the costs of music as compared with the total school budget. With facts and figures such as these, it will be possible for educators to present a clear case as to the inadequacy of the present supply of text books and other materials and to show what a comparatively insignificant portion of the taxpayer's dollar is now spent for the necessary tools of teaching.

Truly, here is a great void which in due time must be filled. One of the clearest statements of this necessity is contained in a recent report by Miss Mary F. Mooney, Supervisor of Texts and Libraries, San Francisco Public Schools, who wrote as follows:

"It is true that no equipment can take the place of a teacher, but neither can a teacher function successfully without the tools of the profession. Books are the basic tools of learning. Ways and means must be found to provide in school budgets for an adequate supply of these necessary accessories to a vital school program."